

New B.O. Grosses Give \$ Current, Natl

Canada's leading film trade paper

CineMag

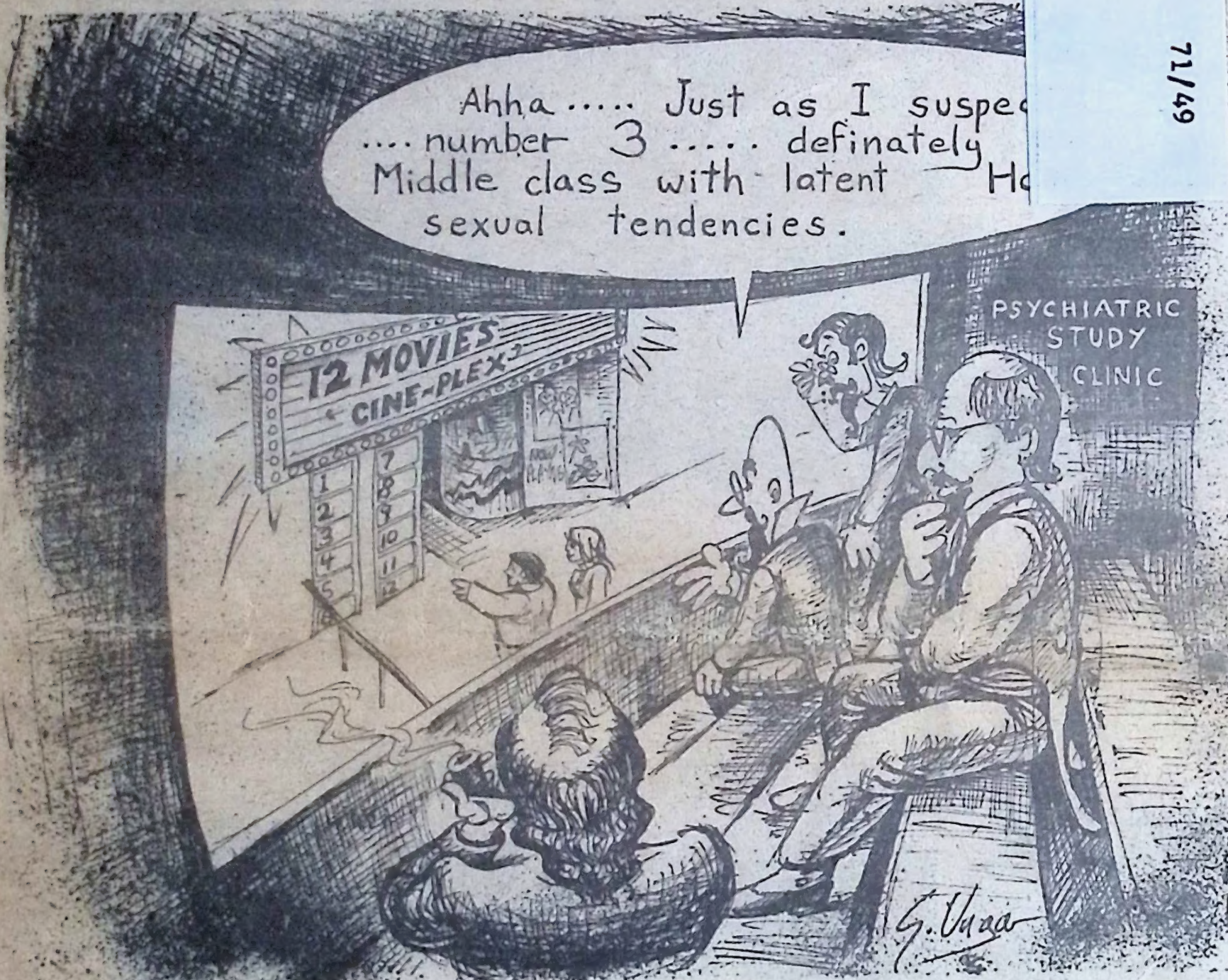
Production guide.....	14-17
Box office grosses	20
Call'em	6
More from Les	8
Trade Winds.....	5
In Transit.....	7
In release.....	18-19

No. 49, October 27, 1980

The Canadian Motion Picture

Industry Paper

\$1.00



71/49

Cineplex Expands And Moves Up Hill

TORONTO — Metro Toronto's second Cineplex opened at Hillcrest Mall on Thursday, Oct. 23. The five-theatre complex is located on the main floor of the shopping complex at 9350 Yonge Street in Richmond Hill.

Hillcrest Mall's Cineplex features English and foreign language films, including art films, retrospectives and children's films.

The complex echoes, on a smaller scale, the multi-theatre

concept of the original 18-theatre Cineplex, located in the Toronto Eaton Centre.

The five new cinemas will accommodate approximately 500 persons.

Hillcrest Mall is the fifth cinema complex to open in the Cineplex national theatre chain.

N.A. (Nat) Taylor is chairman of the board of Cineplex Corp. Garth Drabinsky is president of the company.

INSIDE

CMPDA Issues Annual Report On Distribution

Every year, the Canadian Motion Picture Distributors Association publishes its annual wrap-up on film distribution in Canada. The association, which regroups Astral, Columbia, International, Paramount, M.G.M., 20th Century Fox, United Artists, Universal and Warner Bros., registers net progress this year for Canadian productions, both in Canada and in the U. S. For excerpts from that report, see pages 12-13.

Industry Infrastructure Makes Unions Organize

As the Directors Guild of Canada and the producers continue their negotiations, ACTRA has ended a year of discussions and concluded an agreement. Meanwhile, the casting directors are in the midst of forming a guild to help them provide better service to directors and group benefits to members. See page 3.

Sales To The CBC Are Increasingly Important

As the neighborhood theatres cry out for bigger, more spectacular productions, sales to television are becoming more important than ever for producers of more modest fare. And it would seem logical that the CBC would welcome the chance to run fine films of cultural impact. This may, or may not, be the case. See page 9.

Quebec Censors Say 'No' To Caligula, Film Appeals

MONTREAL — *Caligula* has been refused classification in Quebec after an initial screening at the Cinema Supervisory Board. The distributors, Films Mutuels, are appealing the decision.

Richard Goudreault of Mutuel told CineMag that the decision on the appeal should be forthcoming during the last week of October.

"The film has run into trouble in Boston, New York and Los Angeles, but appeals have always been made by the producers and the film has always been returned to the screen," he said.

Although the Supervisory Board gives no explanation for a refusal to classify other than the legal one ("jugé contre l'ordre public et les bonnes moeurs"; considered to be contrary to public order and good morals), the distributor said that scenes of fellatio and sado-masochism were probably the cause.

André Guérin, head of the Supervisory Board, spoke with CineMag about the film, saying that it would now be screened by the full commission of 6 members, and a second judgement would be made. (The initial screenings of

all films submitted for classification are done by only two members of the Board.)

If the film is not classified after the appeal, the distributors are at liberty to re-cut the film and submit it again, said Guérin.

The distributor confirmed that *Caligula* had been released in Europe in a version which was 13 minutes shorter than the version submitted in Quebec. The film had a "succès monstre" there, he reported.

(cont. on p. 5)

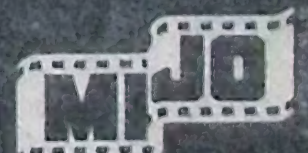


IS CANADA'S LEADING MOTION PICTURE ADVERTISING/MARKETING SPECIALISTS ...

- Product Reels • Theatrical Trailers • Teaser Trailers
- Television Commercials • Radio Commercials • Audio-Visuals

1407 YONGE ST.
TORONTO, ONTARIO, M4T 1Y7

Michael Goldberg/Joel Reilman
(416) 964-7539





Stars For '81

Maureen Bell
Black Stallion

Stan Campbell
Canadian Tire Commercial

Donna Dobrejevic
Silence of the North

John Lennon
Snap Shot Commercial

Sherry Linn
Hostess of 'Showbiz'

Lorne Hammond
Kidnapping of
the President

Wanda Magnussen
Flappers

Brigitte Mueller
Middle Aged Crazy

Bill Edwards
Parker Brothers Toys

George Cooper
Molson's Commercial

Patricia Robertson
Lottario

Tom Christenson
Entex Toy Commercial

Dave Hurtibese
Brigadoon

Casting Directors Eye Union For Strength

TORONTO — Five local companies grouping casting directors are in the process of forming a national casting directors guild.

Karnick Armstrong Casting, Karen Hazzard Casting, Walker Bowen Casting, Mitchell Paulley Casting and Canadian Casting Associates are now "perusing ACTRA, the Editors Guild and other Canadian guild incorporation documents" towards the formation of their own guild "hopefully by next February," says Stuart Aikens of Canadian Casting Associates.

Aikens says the movement towards a guild is in response "to the senseless competition in casting that takes place today. We want to create a cohesive unit which will provide a better service to directors...and also provide for mutual benefits such as a dental health plan."

"One service we can provide for a producer," Aiken says, "is in the formation of a budget. We can look at their figures and advise them if what they have set aside for casting is in line with existing price rates."

Aikens says a guild might also

provide protection "from certain producers who don't pay for services. Often in these cases the fees that we would want recovered are about \$1,000 and the lawyers fees to bring someone to court are about the same figure."

The five casting director companies all work out of Toronto, but want to form a national guild. Aikens says there are two other casting directing companies who meet their proposed guild's standard of three major features a year.

"They're Lyndsey Walker Casting in Vancouver and Dan Houseman in Montreal. We've talked to them at preliminary stages of planning and we'll get back to them when we're a little further on down the road."

First Hello To Crown Internat'l

BEVERLY HILLS — Crown International has picked up Bruce Mallen's first Canadian production *The High Country* (working title, "The First Hello") for distribution in the U.S. and Canada. Saguenay Films handles Crown product in Canada.

ACTRA and Producers Finally Agree

TORONTO — After one year of negotiations, ACTRA and Canadian independent producers have reached a 3-year agreement which calls for across-the-board yearly rate increases, a performer agreement formula whereby by 1983 only one non-Canadian actor will be automatically granted a work permit, and provisions for the implementation of pay-TV.

The general rate increases for performers and writers will be 13 per cent in the first year, retroactive to April 1, 1980, 11 per cent for next year and 10 per cent for 1982.

The performer agreement was one of the most hotly negotiated points of the new three year deal.

"It's a three phase agreement," explains Paul Siren, general secretary of ACTRA (Association of Canadian Television and Radio Artists). "Right now producers are allowed two work permits to non-Canadian actors. There are special criterion for getting a third: the producer's record of hiring Canadian talent... if the second most highly paid cast member and second billed actor are Canadian, then a third non-Canadian performer can be hired. The final phase calls for these guidelines to apply to one non-Canadian actor, with a second allowable subject to negotiation."

The agreement between ACTRA and the producers groups involved (Canadian Association of Motion Pictures Producers (CAMPP), the Canadian Film and Television Association (CFTA), l'Association des producteurs de film du Québec (APFQ), and the National Film Board), also anticipates the coming of pay-TV and the popularization of other technological advancements in the entertainment field.

An ACTRA news release reads: "For programs produced for pay television, cable, discs and cassettes, writers will receive a royalty of 4 per cent of the producer's receipts, i.e. the total amount of revenue received by the producer for these uses. This royalty will be payable after a

threshold figure (an amount received by the producer for such sales) has been reached. Use prior to that amount being reached will be covered by the initial script fee, which will be 45 per cent higher than the minimum for production for conventional television."

Two of the producers' hoped-for changes — the lengthening of the working day and the allowance of extras to have speaking lines, were not agreed to, but producers groups' spokesman Chalmers Adams says the new agreement is beneficial to producers because it allows them to streamline productions somewhat.

He says there is now a \$100,000 ceiling per picture to the amount of money producers are required to put into insurance and retirement plans, as well as a set of \$1,000 administrative fee for stewards per picture. Before the new agreement, Adams says,

skyrocketing salaries and production costs made the 2 per cent per individual and 6 per cent per picture insurance and retirement plans "an increasingly expensive proposition for the producers."

"Those regulations were a propos of the Canadian film industry of some time ago. The new agreement is helpful to producers because it is sensible and easily administrable. We now have a workable formula that recognizes the realities of making films today in Canada."

The ACTRA/independent producers agreement must now be ratified in turn by the ACTRA executive and then ACTRA members. Adams sees that step as a mere formality.

"After a long year of hard bargaining and hard work by both parties, where everything has been explored and discussed, I would be very surprised and disappointed if it (the agreement) wasn't ratified."

Important Modifications Lead To O.K. For Quest

MONTREAL — Quest for Fire has received provisional approval from the Canadian Film Development Corp. as an official co-production, and principal photography began on Oct. 21.

Pete Legault of the CFDC told CineMag that many discussions between the CFDC and the production, and consultations with the Industry Production Counsel, led to important modifications in the production's structure before the approval was forthcoming.

"The production will now shoot three weeks in Canada instead of the one week, first scheduled. And a second unit has an additional two weeks' work here. Also, all the post-production work will now be done in Canada," reports Legault.

But most important, says Legault, is the reduction of the budget from some \$11.7 million to \$9.5 million maximum.

The co-production is now a

55%-45% production with Canada in the majority position. "The budget was reduced to insure that a greater proportion of the Canadian investment will actually be spent in Canada," says Legault, who expects about 90% of that amount to be spent here.

Originally, Producer Denis Héroux had said that of the total Canadian contribution, 75% would be spent in Canada. This percentage was consistent, he maintained, with the amount of expenditure required for a Canadian film to receive certification. Legault confirmed that this logic was not acceptable to the CFDC.

The amount of the reduction of the budget is roughly equivalent to the amount, already reportedly invested in the film by 20th Century Fox who first had backed the project. Legault confirmed that the expenditures made by Fox are no longer contained in the budget, but declined to comment further.

Revamped Suzanna Goes Over Well In Ottawa Show

OTTAWA — Director Robin Spry and star Jennifer Dale were in Ottawa for the local opening of their new and improved version of *Suzanne*.

According to the film's producer Robert Lantos, the film broke the one night attendance record for the Britannia VI it opened Oct. 10. A theatre spokesman says that the film has done very good subsequent business.

Lantos told an Ottawa Revue reporter that the film's good performance here proves to him that Toronto critics, who uniformly dumped all over the Spry film at its disastrous Festival of Festivals premiere, don't know what the public of Canada wants.

And Spry himself, who trimmed five minutes of the most groan and roar provoking dialogue from the film's Toronto premiere, also weighed into the "Toronto media Mafia" when talking to a Revue reporter.

"I'm always very nervous about Toronto," Spry says. "I've found it consistently ungenerous in its reactions to films that are Canadian and, above all, films that are Canadian and not from Toronto."

Spry says that, for reasons unfathomable to him, media types have it in for *Suzanne*.

"We had an informal poll at the door of the Festival showing and 100 people were talked to — and these figures are rough — but what it came down to is this: 20 of the 100 people hated it, and 72 people out of the 100 polled, loved it. It was very polarized."

But when the people were questioned as to what their profession was, of the 20 that hated

the film, 19 were involved in the media in one form or another. And of the 72 that loved it, only one person worked in the media. My personal feedback has since supported that. The people who are in film or are some sort of film buffs have a lot of criticism to make of the film."

"The general public, if such an animal exists... was very positive."

Spry also criticized the film industry here for being non-supportive of innovative filmmaking.

"If you set out to make schlock in Canada, nobody's going to hammer you... If, however, you set out to try and do something that has some connection with our lives, you make yourself a sitting duck. For 10 years, that's been my impression."

An Ottawa film critic who saw the film both in its premiere at the Toronto festival as well as in its new incarnation, says Spry has done an excellent job in lopping out all of the lines that provided the big inadvertant laughs in the film's original version.

"All told there has been close to five minutes trimmed here and there. Each of the cuts that were made seemed to be a response to the most derisive reaction the film received in Toronto."

"It works a lot better. It allows the actors to maintain their integrity throughout the film. The performances, in fact, now seem good. I still think, personally, that it's a steamy, sordid, sexist melodrama... but, where I first thought it was an embarrassingly atrocious film, I now see it to be just another not very good film that's easy to watch."

Motion Picture Guarantors Inc.

IMPORTANT NOTE

Guarantor's fees may be included in the 75% "services" category for certification only if the guarantee is provided by individual Canadians.

A guarantee by Motion Picture Guarantors Inc. so qualifies.

Bonding Available for the Largest Features

No-Claim Bonus Always Competitive

EXECUTIVE OFFICERS

DOUGLAS LEITERMAN PHILIP S. HOBEL

Motion Picture Guarantors Inc.

43 Britain Street, Toronto, Canada M5A 1R7
Telephone (416) 361-1664 TELEX 065 24697

211 East 43rd Street, New York, N.Y. 10017
Telephone (212) 682-0730

Low Budget, First Feature Support

MONTREAL — A two year program of special aid to directors making their first feature in French has been launched in Montreal. The program represents the first formal cooperation between the television networks and the usual funding bodies on an other than project by project basis.

The Institut Québécois du Cinéma, the Canadian Film Development Corporation and Radio-Canada (for the first year) and Radio-Quebec (for the second)

are participating. Two productions will be financed in the first year.

To be eligible, directors must have made a 15 minute short or have otherwise proved their ability to complete a feature. The project must be backed by a production house which has credibility in the financial community, and the total budget should not exceed \$350,000. In all cases, 25% of the budget must be raised privately. The CFDC and IQC will commit up to \$125,000 each,

and the networks will invest \$25,000 and pay \$25,000 to purchase the television rights.

MOMA To Host NFB In 1981

NEW YORK — The Museum of Modern Art in New York will stage the biggest-ever retrospective of the films of a single production house when it opens a National Film Board of Canada retrospective on Jan. 21 of next year.

Crafts Unite To Present Top Awards/November

TORONTO — The nominations are in for the first annual Canadian Film Craft Awards, which will take place Nov. 6 at Toronto's Casa Loma.

Leading the list of nominees for awards in the feature department is Bill Fruet's *Cries In The Night*, which garnered five nominations.

Lawrence Dane will host the awards show, which will be preceded by a cocktail reception. There will also be a gala buffet reception and dance afterwards. Actor comedian Howie Mandel will provide the evening's entertainment.

The following are the nominations for the award program:

In cinematography, the nominations for feature and TV drama are: Richard Ciupka (*Atlantic City, U.S.A.*); Mark Irwin (*Cries In The Night*) and Victor Sarin (*After The War*).

For cinematography in the documentary category, the nominees are: Kuri Kurita (*Music For Wilderness Lake*); Richard Mason (*Breakthrough*); Mark McCurdy (*Doctor Woman*).

For cinematography in a student production: Peter Brown, Paul Campsall (*In Search of the Perfect Wing*); George Czernecki (*The Man From Zodiak*); and Douglas Munro (*The Silent Laugh*).

For cinematography in TV commercials: Harry Lake (*Fanta "Electric Orange"*); Harry Makin (*Palmolive "Essence"*); Nicholas Allan-Woolfe (*Shell "Detective"*).

And the Roy Task award for best news footage: John Grierson (*Alice Cooper riot*); Ihor Macijewsky, Tim Moses (*Port Hope Flood*); and Yhoram Pirotsky (*Sunshine Girls*).

In editing, the nominees for a feature are: Ralph Brunjes (*Cries In The Night*); Pierre Jalbert (*Final Assignment*); John Kelly (*Middle Age Crazy*).

For editing in a TV drama: Kit Hood (*Ida Makes a Movie*); Donald Piggott (*The Winnings of Frankie Walls*); and Myrtle Virgo (*After the War — War Brides*).

For editing in a documentary: Niv Fichman (*Music For a Wilderness Lake*); Judy Krupanszky (*Images of Ireland*); Stephen Lawrence (*Ticket To Adventure*); David R. McLeod (*In Step*); Harvey Zlatarits (*Gino Vanelli*).

For editing in a student film: Paul Campsall (*Sanctuary*); William M. Davern (*Prime Time*) and George Goodenham (*The Man From Zodiak*).

For sound editing, the nominees for features are Wayne Griffin, Terry Burke (*Cries In The Night*); Peter Thillaye (*Mr. Patman*) and Bruce Nyznik (*Final Assignment*).

For editing in TV commercials: Bob Kennedy (*Levis "Put 'Em On"*); Reik Taylor (*Jesse*); and Ron Vester (*Super 2 milk*).

For sound editing in a non-feature: Paul Campsall (*Sanctuary*); Rita Krizmonics (*Coldwater Streams*); and Urmas Rosin (*The Man From Zodiak*).

For sound recording in a feature, the nominees are: Henri Blondeau (*Final Assignment*); Ian Hendry (*Cries In The Night*); and Nolan Roberts (*Phobia*).

For TV drama, the nominees are Dave Brown (*Maintain the Right*) and Gerry King (*War Brides*).

For recording in a student film, the nominees are Brad Stephenson (*Dream*); Joseph Ko (*Performances*) and Urmas Rosin (*The Man From Zodiak*).

For documentary recording: Ian Hendry (*Images of Ireland*) and Timothy Wilson (*Music From Wilderness Lake*).

For sound re-recording, the nominees for features are: Gary Bourgeois (*Final Assignment*); Joe Grimaldi, Austin Grimaldi and David Appleby (*Cries In The Night*); and Nolan Roberts and Mike Hoogenboom (*Kidnapping of the President*).

For documentary re-recording the nominees are: Paul Coombe, Mike Hoogenboom (*Music For Wilderness Lake*); Patrick Spence-Thomas (*Coldwater Streams*).



Where Canadian film
comes together.

BELLEVUE *Pathé*

MONTREAL
Motion Picture Laboratories
& Sound Studios
André Collette, President
2000 Northcliff Ave.
Montreal, Quebec
H4A 3K5
Tel: (514) 484-1186

TORONTO
720 King St. West
Toronto, Ontario
M5V 2T3
Tel: (416) 364-3894

PATHE SOUND &
POST PRODUCTION CENTRE
Joe Grimaldi, vice-president
121 St. Patrick St.
Toronto, Ontario M5T 1V3
Tel: (416) 598-2521

A DIVISION OF
ASTRAL BELLEVUE *Pathé*
LIMITED

CineMag

Publisher Jean-Pierre Tadros Editor Jean-Pierre & Connie Tadros General coordinator Del Mehes Montreal coordinator Teri Coburn Staff reporter Stephen Cole Columnists Linda Shapiro, Les Wedman, J. Paul Costabile Typesetting Margaret Vien, Thérèse Locas for Concept Mediatexte Inc. Layout Claire Baron, for Graffitexte. Subscriptions Dianne Neboschizkij Subscription Information (24 issues yearly) Individuals \$15, Companies \$20 Add \$5 per year postage for USA and overseas; First class: add \$9.00 for Canadian and U.S. addresses.

Editorial addresses P.O. Box 398, Outremont Station, Montreal (Quebec) H2V 4N3. Tel.: (514) 272-5354. 67 Portland, Toronto (Ontario) M5V 2M9 Tel.: (416) 366-0355 Advertising Gail Walker (416) 928-0997 Renaud Beaupré (514) 272-5354.

Administrative office 834-Bloomfield Ave., Montreal (Quebec) H2V 3S6 Tel.: (514) 272-5354.

Second class mail registration. No. 4330

CFTA Joins With Academy To Present Single TV /Shorts Awards

TORONTO — The Academy of Canadian Cinema (ACC) and the Canadian Film and Television Association (CFTA) have joined together to present the Canadian Television and Short Film Awards in October 1981, the Board of Directors of both the Academy and the CFTA has announced.

This coproduction, uniting the various sectors of the non-theatrical and television industries into one, single high profile event, will honour outstanding achievements in television and short film programming and crafts.

Previously, both the Academy and the CFTA had similar overlapping jurisdictions resulting in two independent annual award events celebrating non-theatrical

filmmakers. Now, the entire industry, both public and private, will be eligible for this co-operative awards competition.

Adjudicated by juries from across Canada, the Awards Presentation will include such categories as Television Drama, Television Variety, Documentaries, Animation, Commercials, Corporate and Industrial Films, Audio-Visual presentations and others.

As a result of this re-organization of Canadian film award competitions, the "non-feature" Genie Awards previously scheduled in conjunction with the Genie feature film awards, will in the future be a separate showcase event. Two categories, however, Outstanding Theatrical Short

Films and Outstanding Documentary Films produced primarily for the theatrical market, will be awarded during the Genie feature film awards presentation, scheduled for March 12, 1981.

All films in these categories must be commercially released before December 31, 1980 to be eligible.

Fruet Films In Georgia With Argosy

TORONTO — Bill Fruet is set to go Nov. 3 in Georgia with Chatwill's *Verdict*, a \$2 million film about a cuckolded man who seeks revenge against his wife's lover, a county welfare worker.

Producer of the film, which will be made with Canadian Film Development Corp. (CFDC) assistance, is Herb Abramson, a partner (with Martyn Burke) in Toronto and Los Angeles based

Argosy Films. Associate producer is Pat Doyle.

Chatwill's Verdict stars Henry Silva, who has seen recently in *Hatful of Rain*, but before that he has played the perennial Spanish punk juvenile in T.V. and movies (*Viva Zapata*, *Johnny Cool* and *The Manchurian Candidate*). Another lead, the actors and crew will all be Canadian, an Argosy spokesman says.

MPIC To Support ACCAs Clipping Service Moves

TORONTO — The Academy of Canadian Cinema has announced its plans to provide a press clipping information service for members of the film industry and other interested parties. Originally initiated and administered by the Motion Picture Institute of Canada (MPIC), for its Associate Members, this service will now be maintained and expanded by the Academy of Canadian Cinema with the financial assistance of the MPIC.

Beginning November, 1980, subscribers will receive a comprehensive, monthly set of articles and clippings, compiled from pertinent publications concerning current news, programmes, activities and developments in the film industry today.

MPIC President Bill Soady

reports that this move is in keeping with the original philosophy of the Institute. "From the beginning, we saw ourselves as a group which would initiate activities, and then turn them over to interested people to continue. We have neither the staff nor the desire to maintain a broad range of permanent activities."

The MPIC will continue to support the ACC clipping services as the former organization winds down (but not out) its activities.

Subscriptions to the press clipping service are available through the Academy offices.

Originally, the Canadian Motion Picture Distributors Association had offered to maintain the clipping service and correspondence with the associate members for the MPIC.

Caligula Appeals Quebec Decision

(cont. from p. 1)

Over the course of a year, Guérin said that about 72 films failed to be classified after their initial screening. At that point, distributors either re-cut the films or appealed the initial judgement. In the end, Guérin stated, only 5 or 6 films "failed to be exhibited in Quebec" because of the Board's failure to classify.

Classification is the first, ne-

cessary step before a film can receive a visa for exhibition in the province.

Caligula was produced by the publisher of Penthouse, Bob Guccione. It was originally directed by Gore Vidal but Vidal was fired from the shoot and Guccione finished the film himself, reports the distributor. Currently, there is no "director" named on the film's credits.

Trade Winds

WARSAW — Krystof Zanussi (*Camouflage*), one of Poland's leading directors, is now shooting a film on the life of Pope John Paul II. The film, *From a Faraway Country*, is being produced by an Italian film studio using Polish, Italian and British actors. The film will end with the Pope's last year return visit to his native Poland. The film is expected to be more than a reverent history of the former Cardinal Karol Wojtyla. Zanussi is a caustic social commentator and many of his past films have skewered corrupt political figures.

HOLLYWOOD — Mary Crosby, the breezy blouseful from Dallas, who also happens to be Bing's daughter, recently told a reporter that while her father and Bob Hope went on the road together to Singapore, Zanzibar and Morocco, they seldom had any time for each other when they got back home. Bing, his daughter says, "didn't even like Bob Hope very much. On screen and in front of the TV cameras they were always joking with each other. They appeared to be the best of friends. But in reality, they seldom saw each other... I can remember the Hopes coming to our house just once."

NEW YORK — A Public Broadcasting System (PBS) report proposes procedures to drastically improve the performance of UHF TV transmitters. But the price tag for individual stations for the improvements could cost as much as \$130,000.

The suggested innovations include realigning and tuning external cavity klystron tubes, installing a pulser which provides bursts of power and lowering the ratio of aural power from 20 to 10 per cent of visual power. The use of wave guides instead of transmission lines on antennas is another suggested improvement which PBS would also result in power savings.

UHF stations in the U.S. now operate at ERPs up to 5,000 kw. with power costs running to \$100,000 or more a year. PBS predicts it would initially cost \$10 million to alter their 129 trans-

mitters operating at 30 kw, but such improvements would eventually result in \$5 million a year savings in power costs.

COPENHAGEN — Adults here going to see *The Empire Strikes Back* needn't worry about being bothered by the unrestrained enthusiasms of rapt pre-schoolers. *The Empire Strikes Back*, like *Star Wars*, *Close Encounters* and *Star Trek* before it, has been restricted to viewers over the age of 12 by Danish censors.

"Children are not allowed to see a film that desensitizes them to violence and suffering," says a Danish professor of psychology and film censor. "They must not see a film if we feel they will get (from it) less ability to feel pity."

Sex is generally not a rationale for restricting films for children in Denmark. Unless the sex is presented in an unseemly manner, the censor says.

"I don't think children will be harmed if they see two adults going to bed with each other. But only if they express love for each other and do what they do with feeling," he says.

Denmark eliminated film censorship for adults in 1969. Film censorship for children comes in three categories: children under 16, children under 12 and parental warnings for children under 7.

NEW YORK — Columbia Pictures has rejected a multimillion dollar takeover offer from Metro-Goldwyn-Mayer Film Co. Columbia also rejected a separate proposal from MGM's biggest stockholder, millionaire financier Kirk Kerkorian to increase his stock in Columbia. Columbia reports that it received a merger proposal with MGM in exchange for 55 million MGM shares, an offer of about \$454 million. When that offer was turned down, Kerkorian proposed to buy 1.25 million shares, which would have raised his stake in the company from 24 to 36 per cent. Columbia, however, also rejected the private bid.

Syncro Sound Ltd

STUDIO & EDITING ROOMS

16/35 MIXING & TRANSFER
VOICE BOOTH
XENON PROJECTION

STEENBECKS
KEM
MOVIOLAS

67 PORTLAND ST. TORONTO M5V 2M9 AREA 416 PHONE 363-9421

Disparity Between Public Reception in France and Canada Disconcerting

MONTREAL — Why does a co-production gross 250,000 entries in Paris and make only \$15,000 in four weeks in Montreal? Producer Nicole Boisvert thinks that distribution and publicity have a lot to do with it, and regrets that so little effort was made to sell her film to the public during its Montreal run.

Au revoir, à lundi (Bye, See You Monday) has just completed a four week run at France Film's Cinema 2 at the Place Desjardins. It was an inconspicuous run, despite the obvious merit of the film and the success it had gathered last year when it was released in France.

The film stars Carole Laure, Miou Miou and Claude Brasseur, and centers on the lives of two

young working women in Montreal, both involved with married men, trying to find some balance in their lives. The direction was by Maurice Dugowson and photography by François Protat.

The film was first screened at the World Film Festival in 1979. The Star reported, "It is easily Carole Laure's densest and most sustained performance," and *Le Devoir* continued "Laure has achieved the presence and interior feeling of a genuine actress."

After the film's lack luster opening in early October, Boisvert wrote to the executive producers at Sommerhill House, Rosemary Christensen and John Vidette, and to the distributors at France Film, offering to add support to the launch. She suggested bringing

in the actors, changing the newspaper ad, creating some enthusiasm around the stars. But it was to no avail. The campaign continued on its low key, the film selling itself for the four weeks it held.

World sales of the film are being handled by Gabriel Desdoits of Gabes Films, N.Y. Desdoits is currently at MIFED and negotiations are on-going for North American distribution.

Meanwhile, Boisvert is just back from Paris, where she was preparing for the opening of *T'inquiète pas, ça se soigne*, a French production she made with Eddy (Blackout) Matalon last year.

In early 1981, she and Joseph Beaubien are scheduled to produce Robin Spry's next film, *Hit and Run*.

Call'em

by Linda Shapiro

People, People, People

This year, award winning pianist and recording artist **Glenn Gould** marks his 25th musical year. Since making his New York concert debut in 1955, he has been under contract to CBS records — quite a record in itself. To celebrate this anniversary, CBC Radio will air a special edition of its *Mostly Music* series. Included will be excerpts from some of Gould's finest recordings, Gould talking to host **Barclay McMillan** about his marathon recording sessions and Gould interviewing Gould.

Former Ontario Lieutenant-Governor **Pauline McGibbon** will be honoured for her outstanding contributions to the arts at a gala evening hosted by the Writers' Development Trust. Performing at the \$100 a plate *Celebrity Arts Dinner* at the Harbour Castle Hotel will be **Peter Appleby's** band. Participating in the evening's events will be **A.J. Casson, Harold Town, Kate Reid, Tom Patterson, Celia Franca, Maureen Forrester, Margaret Atwood, Irving Layton** and **Leonard Cohen**.

All The World's A Stage

At long last, **Rick Salutin's** play *The Nathan Cohen Show*, based on the Toronto Star's highly controversial entertainment editor and drama critic, will be performed in January at the Theatre Passe Muraille. This work will, no doubt, receive international attention from all those who were both praised and appned by Cohen's swordly pen.

Christopher Banks, former general manager of Halifax's Neptune Theatre will replace **June Faulkner** as general manager of the Shaw Festival. Faulkner was a former administrator at Toronto Workshop Productions for many years. On November 1, she'll assume the position of general manager at the Young People's Theatre.

The talented and long-legged **Sandra O'Neill** is attracting long-lined audiences for her superb performance in *Mame* at the Limelight Dinner Theatre. Business has been so good that additional matinee performances have been added.

The St. Lawrence Centre's new season is attracting a record number of theatre and concert attendees. *Macbeth*, the season opener starring **Len Cariou**, is 95% sold out, with an extension to November 8 already scheduled.

The musical revue *I'm Getting My Act Together and Taking It On the Road* has been doing everything that its title claims. Since it opened in July, the show has been selling out nightly, with its run extended to December. Even the investors have been paid back! Lead actor **Stephen Young** is going on the road and plans to leave the show in November. **Shawn Lawrence**, a popular performer in regional theatres, will be replacing him to perform nightly with **Judy Lander**.

Money Talks And Reads

Edward Borins, owner of Edwards Books and Arts, gleefully reports that he has sold over 500 copies of "**A.J. Casson: His Life and Works**," written by **Paul Duval**. Price: \$75. A limited edition priced at \$2,700 is also selling briskly. Throughout the past 18 months, he has received over 20 advance orders for the "*Journal of Susannah Moodie*" with text by **Margaret Atwood** and 30 original **Charles Pachter** works. Price: \$6,000. When the book is published in November, the asking price will be \$10,000. Does anybody out there remember the days when you could buy a house for \$10,000?

And In Conclusion:

What do you get when you cross a washing machine and a monster? A wash'n'werewolf...Happy Halloween. Hope all your tricks are real treats.



LGT PROLITE LGT

Our Feature Film Unit; the (Lighting-Generator Truck) Has On Location With You

MAJOR ITEMS

HMI FRESNELS-
2-4,000w. 2-2500w. 2-575w.

QUARTZ FRESNELS-
2-10,000w. 4-5,000w.
6-2,000w. 8-750w. 4-250w.

QUARTZ SOFTLIGHTS-
2-4,000w. 2-2,000w. 4-1,000w.

QUARTZ SEALBEAMS-
2-9Lights 5850w. 2-6Lights 3900w.
2-650w. Clamp, 2-1,000w. Yoke

QUARTZ LENS-LESS-
4-2,000w. 4-1,000w. 4-650w.
All With Dichroic Filters

SPECIAL PURPOSE-
2-6x9 Leko's, 4Total Light Kit,
Uni 6 Kit, 10-500w. Clamp Lights

All Operational Accessories

75KW and 22KW Super-Silent Generators

Maintenance Technician-Operator

Service Tools and Parts

4 Power Reels for 2/0

Compartmental Storage

Working Roof Surface

12'Scaffold & Rigging

Cable & Distribution

Spare Lamp Stock

Vehicle Side & Hood Mounts

Grip Equipment

Reflector Boards

56 Stands

ADDITIONAL INFORMATION ON EQUIPMENT MAY
BE OBTAINED BY WRITING OR PHONING.

Canadian PROLITE Inc.

Phone

1227 Richards St. Vancouver B.C. Canada V6B-3G3 (604) 687-2032

102-1123-13th. Ave. Calgary Alta. Canada T2R-0L7 (403) 245-0946

Art Gives Way to Nudity As Kramreither Sells Films

TORONTO — Tony Kramreither is set to go Nov. 8 with **The Nude World of Randy Sandy**, a title which Cinepix distributors finally OK'ed after mulling over and discarding "Lust and Found," "Porn Again," "Flickering Heights," "Tease for Two," "38 1/2," and "How About Sex, Rape, Murder (All in Good Taste)."

The film, which producer/director Kramreither sees as a kind of modern day version of Preston Sturges Sullivan's Travels is the story of a director who wants to make a "wonderful, beautiful film about an orphan boy and a German Shepherd," but whose vision of TRUTH and BEAUTY is sullied by crass investors and insensitive philistine distributors.

Kramreither, who once aspired to art with films like **Lions For Breakfast** and a TV series on Nobel prize winners, has now turned to the world of nudity. (He refuses the idea that his films are "porn.") Unlike his other films,

Mondo Nude, Mondo Strip and They're Taking It All Off (Some For Money, Some For Fun) which are being distributed by Cinepix, Kramreither says **Randy Sandy** is autobiographical.

"My dream was to make beautiful pictures. But nobody was interested. They all wanted sex and violence... There's a line in the movie where the director is talking about the film he wants to make and the producer says to him, 'Yeah, yeah, yeah, but how about sex, rape, murder... all in good taste, of course.'"

The film will be shot entirely in the Toronto area for an undisclosed budget.

The Nude World of Randy Sandy was scripted by Kramreither and Eric Green. The script editor is Ron Cullen and Roy Wordsworth. Actors for the film include members of a nudist colony outside of Toronto and strippers at various local night clubs. A crew has yet to be chosen, Kramreither says.

Public Debate Over Coffin Keeps Film In Public Eye

MONTREAL — A Quebec chief justice has attacked two recent Quebec films, Jean Beaudin's **Cordelia** and Jean-Claude Labrecque's **L'affaire Coffin**, for besmirching the judicial system and a cavalier reworking of history to make the past conveniently fit the filmmakers' politics.

Chief Justice Jules Deschênes of the Quebec Superior Court, in a critical study called *Cinema Justice*, which was recently published in *Le Devoir*, says the respective directors playing with two of Quebec's most famous court cases, "although masterly produced by talented producers" severely and injuriously distort past working of the judicial system.

The judge acknowledged a filmmaker's prerogative to dramatize events, "but one right they do not have is... to bend the facts to accommodate their personal convictions and thus present a slanderous portrait of the judicial system to the viewing public."

Cordelia, the story of a woman who was convicted, in 1897, of the murder of her husband is, says Judge Deschênes, "a false representation of the facts."

Beaudin, he says, has ignored incriminating evidence given by the woman and her lover in court. The judge also says there is no documented evidence to suggest that justice was not carried out in the trial.

Judge Deschênes says Labrecque's film, the story of a Gaspé prospector hung for the murder of three American hunters in 1953, commits one factual error and two errors of Commission.

"If either film had been a failure, we would have the consolation of saluting its quick disappearance from the market."

"Unfortunately, they were

masterfully produced by talented producers.

Judge Deschênes concludes the film's are dangerous because, "The public does not have the means to critically analyze the two films. Moreover, we are shamelessly told that they are factual accounts."

The debate begun by Deschênes has been echoing in the provincial press, and eliciting responses from many public figures about the Coffin trial in particular, and the general judicial system of the time. The all over effect has been to keep news of the Coffin affair in the public consciousness for several weeks now.

Reports from Films Mutuels are that the film is still holding well in Montreal and Quebec, and has reached a gross of \$100,000 playing in one theatre in each city. The first screening in the Gaspé, the scene of the crime, is scheduled for Nov. 7.

Garner To Star In Mallen's Film

LETHBRIDGE — Shooting on **Pure Escape**, an eight-week, \$8 million comedy written and directed by Stuart Margolin and starring his buddy James Garner (both were involved in the TV series **The Rockford Files** and **Nichols**) began here Sept. 29.

Christopher Dalton is the producer, Bruce Mallen (**The First Hello**) co-producer, and Larry Spiegel and Mel Bergman (last

teamed on **Phobia**) are the film's executive producers. **Pure Escape** is being made without the participation of the Canadian Film Development Corp. (CFDC).

The story of two misfits who steal a champion bull stud in the west in 1942, **Pure Escape** is being made by a predominantly Western Canadian crew. Margolin is a long time resident of British

Columbia; production designer Douglas Higgins is from Vancouver, while production manager Jon Anderson lives in Nelson, B.C. All told, there are more than 75 members in the 100 person crew from the Western provinces.

After shooting here for a month, the film will complete shooting in Corpus Christi, Texas in November.

In Transit

M.M. "Mickey" Stevenson has retired as president of Astral Films, the Toronto-based distribution company belonging to Astral Bellevue Pathé. He will remain as a consultant with the company. Gord Guiry has been named general manager of the company and Ian Greenberg, vice-president of ABP, will oversee distribution activities.

Dinah Hoyle is reported to be leaving her post in policy planning at the CBC to join Pan-Canadian Distribution in Toronto. Dinah was on the staff of the Secretary of State Department as head of film classification for five years preceeding her move to the CBC.

Dick Beddoes, who, one month ago, was forced to write a public apology as terms for staying on at the Toronto Globe and Mail after plagiarizing a Russel Baker New York Times' column, has resigned from the Toronto paper and has been appointed sports director of Hamilton TV station, CHCH-TV.

Gord Martineau also paid a recent visit to Hamilton's CHCH-TV station. Martineau, who is no longer doing any on-air work for Global, is rumoured to be either bound for Hamilton or back to CITY-TV in November.

Helga Stephenson, Bill Marshall's personal assistant, has left Marshall's Film Consortium production company and has taken a job with Simcom.

Meanwhile, Marshall is rumoured to be dabbling again in politics, working for Thomas Eggleton's run in Toronto's mayoralty race. Marshall was once campaign manager for ex-mayor David Cromby.

CBC-TV's chief news editor, Vince Carlin has announced a raft of new appointments. Tony Burman, senior producer of the National, becomes executive producer of the program. Ann Medina, currently a National reporter, becomes executive producer of that show.

Mark Phillips, who has been CBC's parliamentary bureau chief since 1976, has been appointed London correspondent. Dan Bjarnason, the former CBC man in London, is back to Toronto where he will become a senior producer on the National.

Phillips' London appointment is CBC's third foreign posting in recent months. In August, David Bazay was appointed to the Paris Bureau and before that Don Murray was appointed to CBC's Peking Bureau.

CTV field producers John Sully and David Studer have left that network to join CBC's Newsmagazine program. In other CTV defections and hirings, Lionel Lumb, producer of W5 and Michael McCourt, the network's Washington correspondent, both resigned. McCourt, who will be replaced by CTV's London man, John Mackenzie, moves to ABC, where he will be their Johannesburg correspondent. CTV has hired on NBC's Clark Todd to fill Mackenzie's post.

Charles Chaplin, who recently sold his International Film Distributors Ltd. to Leslie Allen, is vacationing in Florida.

Obituaries: Actress Mary Tyler Moore's son, Richard Meeker, 24, who was playing a game of "she loves me, she loves me not" by reloading and unloading a shotgun pointed at his head while talking to his girlfriend on the phone. Police have labelled the death suicide.

WINNEBAGO

COMMERCIAL UNITS AND MOTORHOMES

We will design and build a mobile unit to your specifications

Get down your requirements and call us today

416-839-0203
Toronto 282-7779

*Rentals *Leasing *Sales *Service



PICKERING MOTORHOMES
995 Alliance Road
Pickering, Ont. L1V 2P8

mote from les
by Les Wedman

Two outstanding Canadian actresses with acting roots in Vancouver and an international reputation are returning to B.C. to make movies.

Jackie Burrpughs has the female lead in **The Grey Fox**, \$3.48 million western drama now shooting with Hollywood actor Richard Farnsworth starring as Canada's first train robber, Bill Miner.

Helen Shaver has the co-star billing opposite Bruce Dern in another western, the \$8 million Ronald I. Cohen production of **The Last Desperado**. American Billy Graham directs. The Grey Fox director, making his first feature, is 27-year-old Vancouverite Phillip Borsos.

Miss Burroughs, who started here in early television dramas, has gone on to win best actress award in Canada in 1975 and has stage, screen and TV credits that establish her as one of the busiest actresses in the country as well as one of the most talented. **The Grey Fox** is her seventh feature film, all of which have been Canadian except for **The Psychiatrist**, a television film done by Daryl Duke in Los Angeles.

She has played Portia at Stratford, Gertrude Stein in a laboratory theatre group, Cleopatra at The Crest, Blithe Spirit at the Shaw Festival and played opposite Peter O'Toole in two productions at the Royal Alex in Toronto.

She has acted in England, danced in France, and was with John Juliani's Savage God Company in Vancouver for five months. Uta Hagen and Herbert Berghoff have been her drama coaches and she studied Martha Graham's dance techniques.

Helen Shaver became one of Canada's best-known actresses this past television season when she co-starred opposite Beau Bridges in *United States*, a series that was far too intelligent for audiences and had to be cancelled.

Her first acting part was in college at St. Thomas, Ont. Her

role as an 80-year-old Japanese grandmother won her best actress award in regional competition and when she repeated that achievement in another play she won a scholarship to the Banff School of Five Arts. After a summer, she says, she was totally addicted to theatre.

She studied theatre at University of Victoria and quit school on her 21st birthday, registered with Manpower in Vancouver as an actress and the same afternoon had her first stage job. She played opposite Don Francks in Spooky the Arctic Owl at Vancouver Arts Club.

Now 29, she recently married Steven Reuther, a William Morris agency executive. Miss Shaver's first movie was **The Naked Man**, a film not seen in many theatres, not even in B.C. where it was made. It was a Mexican western done in Barkerville, one of the historic sites she'll get back to in **The Last Desperado**.

Other movie roles were in **Shoot**, with Cliff Robertson, which shows up regularly on television: **Who Has Seen the Wind**, Allan King's nostalgic prairie drama, her teacher role getting her a best supporting actress nomination. Her flirtatious wife part in **In Praise of Older Women** was one of its highlights. The less said about **Star Ship Invasion** with Robert Vaughn the better. Her early Vancouver films were **Christina**, **The Wolf Pen Principle** and **The Supreme Kid**. One of her last opposite was Peter Fonda in **Highballin'**.

Jackie Burrough's presence in **The Grey Fox** adds prize-winning strength to the picture. Star Richard Farnsworth was nominated for a best supporting actor Oscar in his first major acting role in **Comes a Horseman**, opposite Jane Fonda. And director Borsos, apart from winning two Etrogs and a Genie for making the best documentary shorts in Canada, also was nominated for an Oscar for **Nails** last spring.

Basset Back With Two Films To Go

TORONTO — John F. Basset, the ex-sports magnate, industrial scion, who in the early '70s produced *Paperback Hero* and several other Canadian films, has announced he is back in the business after a lengthy sojourn in the U.S. where he ran various sporting enterprises.

Basset's Amulet Productions is now filming a \$250,000 - \$350,000 TV documentary on legendary Toronto rocker Ronnie Hawkins (currently playing in Michael Cimino's *At Heaven's Gate*), and is in the pre-production stages on *Child's Play*, a biography of Bill Tilden, the tennis golden boy whose disclosure of homosexuality rocked the tennis world in the '40s.

Basset has already landed Kris Kristofferson for the Hawkins film and is making overtures towards old time Hawkins friends John Lennon, Bob Dylan, Robbie Robertson, Levon Helm (and the rest of the now defunct The Band, Hawkins' back-up group before they went on to perform the same function with Dylan), Gordon Lightfoot, B.B. King, and Jerry Lee Lewis.

Hawkins, who came to Toronto from Arkansas in the mid-'50s, a singer who Elvis Presley once called his favourite singer, has been an idol of Basset's since 1958. Basset told a Toronto Star reporter, "He's getting really his last shot. He's coming out with a new album... He can turn on an

audience better than anybody I've ever seen. I knew Presley and I saw all those guys and Hawkins does better shows than any of them. Why he's never cracked the big-time, I don't know."

Bassett says Roy Moore (script-writer of *Riel*) is now writing a treatment for the Tilden story, which he hopes to shoot next year with Canadian Film Development Corporation co-operation.

NFB Wraps On Farley Mowat

TORONTO—The National Film Board (NFB) has recently completed shooting a documentary

film on Canadian writer Farley Mowat.

Mowat is the author of many novels set in nature. One of his works, **Never Cry Wolf** is being made into a film by Walt Disney Studios. Carroll Ballard (**Black Stallion**) is directing.

Since mid-August NFB director Andy Thompson and his crew have been on location in Cape Breton, where Mowat spends his summers; in Port Hope, Ontario his winter home; and, most recently in London, England.

Margaret Laurence, herself a recent subject of an NFB production, is interviewed and gives her opinions about Mowat's relatively poor reception by Canadian literary circles as compared to his remarkable international sales and popularity.

Lease or Rent a "Champion" from Maple Leaf Motor Homes



We supply the best
and service the rest

Wardrobe, Hair Styles,
Make-Up Units and others

De Luxe G.M.C.s
Over 50 units to choose from
Experienced drivers available

We will go anywhere, any time

For information call:
(514) 694-3738 or 694-1641
56 Lakeshore Road, Pointe-Claire, P.Q.

FLASH

CineMag has a classified ad policy, aimed at stimulating communication within the film community. Insertions in the classified column will be run **free of charge** for individuals with subscriptions, wishing to place industry-related ads. For companies and organizations, the classified rate of \$0.50 a word still applies. So, if you are looking for a job, want to buy or sell something, offer a service or share information, just fill out the coupon below and mail it to:

CineMag
67 Portland, Toronto
M5V 2M9
or
Box 398,
Outremont Station,
Montreal H2V 4N3

[illegible]

Telephone

Address

Name _____

Please write text clearly

What Does The CBC Want? Asks Montreal Producer After No Sale

MONTREAL — *Les bons débarras* will not be bought by the CBC. This news came to Les Productions Prisma, via its sales agent, after several months' wait, says producer Marcia Couëlle.

The reasons given by the network for the refusal to buy were, at best, obscure: the need to make choices, given the large number of Canadian features available; the failure of sub-titled films to work well on television (the production was offering a dubbed version of the film, not a sub-titled one)... Earlier, Roman Melnyk, director of independent production, told the sales agent that CBC assessors thought the film was not "up to CBC standards."

Les bons débarras, one of the sold-out hits of the Festival of Festivals, gathered outstanding reviews in the Toronto press: that alone, a feat of no small magnitude for a Canadian film. It has also had an 18-week theatrical run in Montreal. Moreover, it was Canada's entry in the competition at the Berlin Festival last year — the world's second largest and most prestigious festival after Cannes — and, again, met with fine critical response.

The National Film Board of Canada was so impressed with the film that it offered both its

director and writer a job, and has just wrapped production on *Les beaux souvenirs*, a feature film also made by Francis Mankiewicz and Réjean Ducharme.

The refusal of the CBC to buy one feature film is, in itself, hardly a story. But the fact that Les Productions Prisma has never sold a single film to the network, despite the company's outstanding productions and critical track record, deserves attention.

Three years ago, it produced *Les six doigts de la main*. It was a feature length film for children, written and directed by André Mélançon, and was structured to be run either as 3 half-hours or at feature length. The film won first prize at the Banff International Festival of Films for Television in its category, and Dody Robb of the CBC was on that jury.

The CBC's enthusiasm for the film was evident and the production prepared an English script which it submitted to the network for comment. It subsequently produced a finished English version of the film on cassettes.

A long silence followed, during which no letter, no explanation, was forthcoming. Finally, Prisma was told that the network had no time slot — neither 3 half hours nor any feature length slot —

which would allow it to program the film.

Les Servantes du Bon Dieu, the feature documentary which played in the Critic's Week at Cannes two years ago and which had a fine review in the New York Times when it played in New York last year, has not been offered to the network. Nor has the network enquired about it.

But Prisma's discouraging relation to the CBC goes back further. Prisma produced Michel Brault's *Les Ordres* in the mid '70s. The Cannes Festival awarded Brault first prize for his direction. When the production approached the CBC about a screening, it was told 'don't call us. We'll call you.' To this day, the network has not seen *Les Ordres*, the definitive film about Quebec under the enactment of the War Measures Act.

It would be difficult for Les Productions Prisma to gather more awards or make more successful films than it is already making. "What the CBC should be able to tell us is just what its criteria are for the selection of films," says an increasingly frustrated producer, Marcia Couëlle.

Then, perhaps, Canadian producers will be able to tell just what the CBC wants.

Wilderness Lake Makes Good CBC Sale, Nov. Spot

TORONTO — *Music For Wilderness Lake*, a Fichman/Sweete Production of a Canadian concert which avant-garde composer Murray Schaffer recorded last September, has been sold to the CBC for \$20,000. The film will be aired on the network, Nov. 26.

"The film was recorded in stereo for simulcasting on TV and radio. Unfortunately the CBC couldn't arrange the scheduling for both, so it's just going on TV," says Larry Weinstein, who co-produced the film along with the directors of the film, Niv Fichman and Barbara Sweete.

Music For Wilderness Lake has been nominated for four Canadian Film Craft Awards: best cinematographer (Kuri Kurita); best sound recording (Timothy Wilson); best re-recording (Paul Coombe); and best editing (Niv Fichman).

"The film is based on a musical composition by Schaffer," says Weinstein. "It's avant garde, meditative music written for 12 trombonists, who play at Wilderness Lake. There are two movements: one at dawn, another at dusk... The first half of the (half-hour) film is of the rehearsal in Schaffer's barn, the second half is the concert itself."

Music For Wilderness Lake,

which was shot Sept. 22, 23 last year, was made at a cost of \$55,000. Weinstein says the money was raised through private investment and with the assistance of the Ontario Arts Council.

Portland Cable Franchise to CCL

TORONTO — Cablesystems Pacific, an affiliate of Canadian Cablesystem Limited, has been awarded a \$30 million franchise to build a cable system for the city of Portland, Oregon.

Cablesystems Pacific was selected by the Portland City Commission from among four applications to construct the cable system, which, when completed, will serve 125,000 Portland homes.

Cablesystems Pacific is a partnership, 50 per cent owned by Canadian Cablesystems and 50 per cent by local western residents.

Canadian Cablesystems now serves over 1.3 million subscribers in Canada, the U.S. and Ireland, and holds a 49 per cent interest in Famous Players.

The Portland contract brings the number of homes under franchise in the U.S. to affiliates of Canadian Cablesystems to over 300,000.



FROM SCRIPT TO SCREEN

CANADA'S
LARGEST
MOTION PICTURE
PRODUCTION
CENTRE

Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals - subscribers of CineMag - wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is \$0.50 a word.

Wanted: Used Aaton 16mm camera or Arri SR. Phone (416) 767-4340 (49)

Wanted: Used focussing quartz lights, 650's or 1k's and aluminium light stands. (pref. Ianros, Lowels or Colortrans) Phone (416) 767-4340 (49)

For Sale: Arri 16 BL 12-120 Angenieux. Two mags, single system module with amplifier. Two Arri batteries, one Cine-60 belt, Arri case. \$4,000. (819) 565-1947, (514) 844-0903. (48)

VOICES, VOICES - Attn. Producers, Animators. Need a unique impressionist? One who creates multitudes of original cartoon and straight voices. Contact Sharon Bloom (416) 667-9385 Box 1052 Postal Station Q, Toronto, Ont. M4T2P2 or agent M. Savage or D. Toth (416) 977-0292 (47)

Actors and Actresses of all kinds wanted for a short film. Please send picture and résumé to: P.O. Box 98, Station A, Downsview, Ont. M3M 2Z9. Also advise Daily pay expected. (47)

"Actress, needs to be special, loves to work, tel. (416) 364-7052." (47)

Photography stills: veteran photo journalist, industrial and advertising photographer seeks work in features. I.A.T.S.E. 644. Michael Jordan (416) 889-2354 or (416) 626-5465.

Very desperately need even the lowest-paying film job. Given a choice, I would pick film-editing, for which I am well qualified, but willing to do labour, driver, anything. Gerald (416) 247-3154. (47)

Wanted: good used 16 mm projector, single or double system. Call Phil: (416) 465-1098. (47)

Book keeper secretary: for well known production house. Versatile, out going person for one-girl office to handle books, to trial balance, various office duties, plus a pleasant atmosphere. (416) 925-2181. (48)

Slave for hire - boundless potential, on set experience desired. Stunts, dialects, cartoon characters, super athlete, serious acting or coffee boy. Rick Blatter (514) 625-1352, Montreal. (44)

Fill available. 35 mm and 16 mm printed positive stock. Call Ken: (416) 465-1654. (47)

Still photographer corporate and films. You don't need anyone else. Call Geo. (416) 925-0774. Gec. C.K. Gooderham, 51 Borden St., Toronto M5S 2M8.

Maison de production cherche secrétaire bilingue, non-fumeuse, demi-journée, pour réception, dactylo, assistance à la production; expérience cléricale. (514) 484-8213. (44)

prop maker 10 years, construction experience for theatre, TV film and effects. Howard Munford, 83 Ashburnham Rd., Toronto M6H 2K6. Tel. (416) 651-3851.

Wanted to Buy: A 16/35 mm Editing table Intercine or Steenbeck. Contact: Ken Ilasz (514) 284-3061.

Actors Actresses: Professional picture composites and resumes. Reasonable. Call inside and out productions (416) 964-1575. (47)

Clinton young film editorial 35mm, 16mm, video formats. Resume upon request. (416) 782-1826. (44)

For Sale: Minolta lens, 100mm with extender. Best offer. Call John (416) 368-5455. (44)

Montreal casting director looking for pictures and resumes of performers to establish country-wide talent bank. Professionals only. Arden Ryshpan, Les Films Prise Deux, 1210 Seymour Ave., no. 3, Montreal H3H 2A5.

Hard working and energetic person seeks job with film company. Have college degrees - B.A. English and B.F.A. Radio/Television/Film. Can relocate. Jim Cook, 319 Reed Street, Phila., PA 19147, USA. (215) 467-2389. (44)

Need a villain? Need a mad-cap zany? For that special film, season liberally with Mike Savro, 722-2726. Dialects, etc. (48)

Actress: likes challenge, needs to be special and loves to work. Tel. (416) 364-7052. (48)

Wanted: films, features or short for distribution in South Pacific. Call J.S.I. (416) 845-7782 evgs. (44)

Film Editor 12 years experience features shorts commercials documentaries fluent English French Spanish Portuguese. John Broughton, wk (514) 285-3565, res (514) 487-1108.

Irish-Canadian screenplay paralleling the discrimination against Catholics in Ireland and the North American Indians. Any one interested? (416) 275-7531.

Script Library: Features, TV, Movies of the Week available for loan or exchange. Call (416) 368-1802.

Script trouble shooting. Dialogue, a specialty. Joseph A. Gaudet. 1050 Castlefield Ave. suite 512, Toronto, Ont.

Very special effects. Working dogs, trained cats and clever critters. Animal trainer and co-ordinator. Mike Klingbell (416) 221-5411

Hairstylist in films plays fashion photography 13 years experience, member of APCQ, call Gaetan Noiseux (514) 937-3830.

Songwriter/Composer: Supplying the "hit" song material your film's need. Pop, Rock, New Wave, Ballad, MOR; You need it? I've got it. Gerry Stober (514) 733-2612, 935-5511, 1650 Lincoln Ave. no. 607, Montreal, H3H 1H1

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads. Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9, Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "in the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 483-9216.

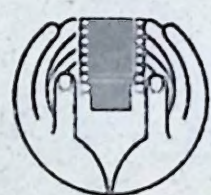
Professional Directory

For information about and reservations in this Professional Directory, call Del Mehes in Toronto at (416) 366-0355, or Bernard Voyer in Montreal at (514) 272-5354

Katherine — Party Specialist

We cater to your every need
"ON LOCATION"
BREAKFAST-LUNCH-DINNER
ALSO SNACK SERVICE
Call Katherine
(416) 869-1976

Post Production Professionals



Editors
Screenings
Sound Transfers
Negative Cutters
Edit Room Rentals

Millard Film Services Ltd.

425 Adelaide St. W., Toronto, Ont. M5V 1S4 (416) 363-1076

Chetwynd Films
LTD.

PRODUCERS SERVICES

has added

New Sound Mixing Facilities

: Rock & Roll

: Ward-Beck Console \$55.00/hr.

: (7) 16mm Tracks

CONTACT: Michael Flanigan (416) 421-8820

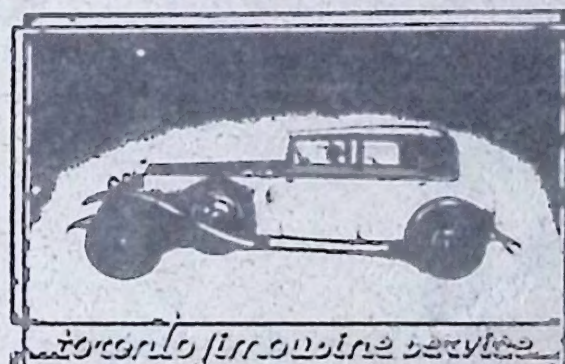
RECORDING STUDIO IN YORKVILLE

- * 16 tracks - \$25.00 per hour
- * Rupert neue console
- * MC1 16tk tape recorder

CAPTAIN AUDIO RECORDING STUDIOS

133 Hazelton Ave., Toronto, Ontario M5R 2E4

Phone (416) 924-2106



Specializing
in complete ground
transportation
arrangements
for the
Entertainment
Industry

Toronto Limousine Service

40 Coulson Avenue

Toronto, Ont. M4V 1Y5

Phone 416-489-5168

GEORGE LUCAS and FRANCIS FORD COPPOLA

présent

A FILM BY AKIRA KUROSAWA

Co-Winner Best Film
1980 Cannes Film Festival

Kagemusha

THE SHADOW WARRIOR

Twentieth Century-Fox Presents AN AKIRA KUROSAWA FILM • A TOHO-KUROSAWA PRODUCTION
KAGEMUSHA • THE SHADOW WARRIOR

Starring TATSUYA NAKADAI • TSUTOMU YAMAZAKI Co-starring KENICHI HAGIWARA
Executive Producers AKIRA KUROSAWA • TOMOYUKI TANAKA Directed by AKIRA KUROSAWA
Written by AKIRA KUROSAWA • MASATO IDE Music by SHINICHIRO IKEBE

© 1980 TWENTIETH CENTURY-FOX



Exclusive Toronto Engagement: October 17
Opening Soon Across Canada

CMPDA

Distribution Study Underlines Cooperation

1) Licensing Arrangements

Theatrical motion pictures are never sold. Their use is licensed to the exhibitor.

Each motion picture is a unique product not only in the sense that it represents a separate business venture but also in the sense that it has separate artistic creation. As a result, the distribution policies of the individual distributors vary in detail. Further, no distributor has a uniform policy. The policy in each case is very much dependent upon the picture. The more common arrangements include the following:

- a) Sharing of a straight percentage of gross box office receipts (net of taxes) (e.g. the distributor gets 35%, 50%).
- b) Applying the percentage rate to the excess over a negotiated house allowance. (The house allowance in most cases is greater than the actual operating expenses. It therefore often includes an element of profit for the exhibitor).
- c) The exhibitor gives a minimum guarantee.

The fee arrangements may vary in respect of different weeks of a run.

All fee arrangements are made at the time the picture is contracted for and are legally binding. However, as a matter of business practice, a distributor will frequently review actual box office results and where appropriate make an adjustment in favour of the exhibitor. This is known as *final settlement*.

Motion pictures are always licensed for exhibition in a specific theatre for an agreed period of time. This may be for a few days, a minimum of a week, a period dependent on box gross or for an indeterminate period terminable at the will of either party.

Varying arrangements are also made as to the sharing of costs of advertising and publicity.

In Quebec, unlike the rest of Canada, exhibitors of *French language* pictures mostly deem it advisable to *double bill* most pictures — i.e. to show two pictures in the same theatre on the same date.

2) Market Considerations

The objective of each distributor is to *recoup* for the producer and himself the investments made in the picture *as quickly as practicable*. This sound business approach keeps down the financing cost and frees funds for further investment in new motion pictures.

For some pictures, *broad distribution* may tend to shorten the exposure of the picture in the market. The long term effectiveness of *word of mouth publicity* is reduced and business is diverted from those theatres which have the highest grossing potential, and thus are in the position to pay the most substantial film royalties.

For this reason, a picture is generally played *first in the major markets* where the most revenue is generated, and is played thereafter in the smaller markets. The smaller the market, the later it will usually get the picture.

TORONTO — The Canadian Motion Picture Distributors Association has released its annual Report of the Distribution of Feature Films In Canada. The study runs 58 pages with 28 pages of appendixes.

CineMag has reprinted below certain sections of the report: "Distribution Practices," "Film Censorship," and the appendix "Production of Canadian Feature Films and Participation by CMPDA Member Companies."

In addressing itself to film distribution in Canada and the industry in general, the CMPDA remarks that "the key to success... is the ability to induce the public to view a film," and proceeds to outline the statistics available on distribution.

Although the "dramatic decline in attendance" which occurred in the '50s and '60s seems to be easing, the CMPDA reports that the average Canadian only goes to the movies 4 times a year. Due to population increases over the same period, "theatre utilization" has fallen from 24% in 1951 to 10% in 1978.

Film rentals have continued to increase, growing by 339.5% over the last 20 years. Once adjusted for inflation, this represents a 6.1% average annual increase, says the report.

As is true elsewhere, Canadian distribution revenues "are dependent on those few particularly successful motion pictures" which are screened each year, reports the CMPDA. It calculates a "major box office success" to be a film which has earned rentals "of approximately \$400,000 to \$500,000."

Having set the scene, the report continues to describe distribution practices in Canada (see below) and to comment on "The Industry Today." It deals with current production and its dependence upon proper distribution in order to recoup investments.

3) Prints

Prints are expensive and a significant factor in motion picture distribution costs and do affect distribution policy.

Although print costs vary, the average colour print cost is approximately \$1,100. The number of prints must be strictly controlled, and those that are produced have to be used to their best economic advantage. Since many motion pictures lose money, an increase in the number of prints merely increases the size of the loss.

The number of prints for a major picture varies between 20 and 30 in English language and 2 and 8 for French language prints. In the case of certain exceptional pictures for a few pictures distributed by the method known as "TV saturation" the number may be significantly greater (and many exceed 100). In the case of pictures believed to have only a very limited appeal the number is somewhat less.

4) Release Patterns

License for exhibition in a specific market area by a method known as "exclusive first run". This means that the picture is licensed initially (the first run) for exhibition at one theatre only in the market. After it has finished this run, it may open immediately thereafter in another theatre in the market (a change known as a move-over).

A variant of exclusive first run exhibition which has developed during the last few years is a method known as "day and date playing". This type of release is only practised in major areas.

In essence, a film is opened in the market in two or more theatres simultaneously; or is opened in another theatre in the market while it is still running in the theatre or theatres in which it initially opened. The theatres are almost invariably those that attract an audience unlikely to see the picture if it is merely shown in the other theatre or theatres.

A method of distribution which may combine elements of exclusive "first run" and "day and date playing" is known as *TV saturation*.

More prints than usual are required and the picture is shown simultaneously in all or most of the expanded area covered by TV advertising which, for

such pictures, is usually heavy. In each separate market in such areas, however, the picture still plays exclusive "first run" and "day and date."

The major advantage of "day and date playing" and "TV saturation" for an appropriate picture is that they enable additional benefit to be derived from expanded advertising.

It is not always clearly determinable whether or not two or more theatres serve the same market. Ideally, what is shown is one should have no effect on attendance at the other for the same picture. In some cases there is clearly a degree of overlap to the extent that two theatres serve different markets.

There are sound business reasons why it is usually thought *desirable to restrict the number of theatres in a market in which a picture is shown*.

(a) It is in the interest of the distributor to extend the exposure of the motion picture in the market. It takes time for publicity to percolate, and word of mouth advertising by members of the public who have seen the picture is important. Accordingly, motion pictures tend to have a "lead-in" time. *Exhibiting a picture in more theatres in the same market at the same time by reducing the length of the overall run is likely to reduce aggregate attendance.*

(b) To show a picture in an additional theatre when it is already being shown elsewhere in the market will not ordinarily ensure any significant increase in the total box office receipts. It will increase exhibition expense by the operating costs of the additional theatre. This will mean that the amount of film royalties which the exhibitor or exhibitors can afford to pay will be reduced.

(c) Each separate simultaneous exhibition of a motion picture requires an additional print, at an additional cost.

5) Re-release

A picture's economic life is not exhausted after it has completed its first run in a market. There usually follow second and subsequent runs.

The usual form of second and subsequent run exhibition is the licensing of the picture for exhibition at a theatre for a reasonable period after the first or other previous run.

In some cases a motion picture is released again at a later date, usually a considerable time after it was previously released. This may involve a new major publicity campaign similar to that which accompanied its initial release. This process is known as a "re-issue" or a "re-release." *Some pictures when re-released or re-issued attract exhibition grosses similar to or even greater than those which were obtained on their first release.*

6) Distributor/Producer Relationship

There is not a clear distinction between a picture produced and distributed by a distributor and one that is produced by an independent producer, and for which the distributor merely has the distribution rights. *It is not realistic to assume that in the latter case the distributor has no interest in the picture other than to distribute it for a fee.*

This is not how the industry functions. Nowadays, *most pictures distributed are made by independent producers* with varying degrees of financial and other involvement by the distributor. Co-productions between majors, or between majors and a third party are not uncommon. An independent production may range all the way from a project which is artistically and financially very close to an "in-house" production, to a production which in all major respects, is put together by an independent producer acting essentially as an entrepreneur and obtaining funds from wherever he can find them.

The relationship between a distributor and an independent producer although varied, is often a close one. From a financial point of view, independent productions range all the way from those which are entirely financed by the distributor, to those in which the distributor has no investment in the picture.

The forms of financial assistance may differ greatly:

- a) Cash to finance the acquisition of the relevant rights.
- b) The cost of production may be made available by way of loan.
- c) Purchase price for all or some of the rights.
- d) Down payment under a minimum distribution guarantee.
- e) Heavy minimum distribution fee guarantees (without an immediate cash advance), so as to enable the producer to obtain bank or other financing.

Certain major production organizations, in the interest of saving distribution costs, have made arrangements with some major distributors whereby the latter distribute or otherwise handle all or the bulk of their product. Orion Productions Inc., acts as a financier and distributor for independent producers but utilizes, at least throughout North America, the capability of the Warner Brothers' distributing system. The Ladd Company also uses the Warner facility for this purpose. Twentieth Century Fox distributes for Melvin Simon Productions and Time-Life films.

Similarly in Canada, Astral distributes for Columbia and 20th Century Fox.

Distribution Practices (cont.)

Mutual distributes for Avco Embassy and New World; Ambassador distributes for Filmways, Paramount for Disney, and Bellevue for AFD.

A distributor does not have to technically produce a picture in order to obtain copyright ownership and distribution rights from an independent producer. This is often merely a matter of legal technique depending upon collateral considerations such as tax consequences.

There is intense competition among distributors for the opportunity to work with capable independent producers. When several distributors are interested in a film, the decision of an independent producer to grant *distribution rights* depends principally on the *financial terms* and on the producer's view as to *the job the distributor is likely to do for him*.

Distribution of a motion picture is a highly skilled non routine activity calling for considerable know-how. Distribution methods vary widely and in most cases call for considerable capital to finance prints and advertising. *Some pictures* lend themselves best to the distribution treatment likely to be given by a particular distributor with both national and international capability. Others are more appropriately handled by a regional, potentially more flexible organization.

The judgement as to the best method of distributing a picture belongs to those who have the ownership and those who have the financial responsibility for the picture.

7) Territory Considerations

In some cases, a distributor attains the rights only for North America. In such instances, there may be pressure that the same distributor handle both Canada and the United States. In such cases it is sometimes suggested that a producer will expect less favourable terms for Canada rather than have his picture distributed in Canada by an independent, and in the U.S., and only in the U.S., by a major.

In reality, the producer views a North American deal as often desirable because of the overall strength of the major and the considerable degree of overlapping from advertising and promotion and the

need to co-ordinate release and public relations efforts. (For certain pictures, separate distribution for the French language Canadian market is felt to be desirable. A major obtains the English language North American distribution rights, but the French language Canadian distribution rights are obtained by an independent distributor. In other instances, a major has had the North American rights, but sub-licensed the French language distribution rights to an independent distributor.)

It is also not realistic to compare the terms offered for merely the Canadian rights with the terms which one might offer for the rights of a much larger area including Canada. Two different sets of rights are involved which have to be judged separately.

8) Independent Distributors

From time to time it has been purported that the independent distributors need to have their bargaining ability vis-à-vis the major circuits strengthened to get better access to these screens.

The major exhibition chains seek to play the product which will net them the greatest revenue. *The fact that the distribution of certain pictures is switched to independent distributors will not ordinarily make it significantly more likely that the chain will exhibit any other product of the independent distributor which it would not otherwise have exhibited.*

It is sometimes inferred that independent distributors are often deprived of such access to screens as the commercial quality of their film warrants. The major circuits have readily disclosed that during the greater part of the last few years they have been regularly faced with a shortage of suitable commercial product and that they have been seeking product wherever they could find it.

At times the position of independent distributors is aggravated by the fact that, while the U.S. majors have fewer pictures to distribute, certain of their pictures retain their appeal for a longer period, so that the best theatres had less and less time available to show all other films.

Because of their exceptional audience appeal, it is economic for the chains to run them for longer periods than originally

Film Censors Supported

Film distribution continues to be supervised by provincial censorship and/or classification boards. Film distributors admit their films for approval at an annual cost of hundreds of thousands of dollars.

There are currently eight provincial boards operating in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, New Brunswick, and Nova Scotia. Of these, only the Manitoba Act calls for strict classification. All other boards have the right to either request eliminations from a film or reject it totally. However, Quebec and British Columbia use the elimination provisions of their Act in a very limited sense. Within these systems, *the industry must deal with 11 different classifications.*

The CMPDA continues to publicly support the involvement of provincial boards to provide this service. The industry views the provincial boards as the primary link between the need for self restraint by a creative artist and real, parental responsibility within the family. *Parents must still assume their rightful role in effectively guiding their children when it comes to both T.V. and movie-going habits.* This is part of the overall function of their guidance when it comes to social conduct and intellectual growth. *The provincial boards can be of major assistance in this regard.*

The motion picture appeal is not to a single audience. The mass audience, if it ever existed does no longer. There are many audiences. There is no common denominator to which a given film levels down. Film goes deeper, more honestly into the human condition. There is a new audience and a new breed of filmmaker. They are young, sensitive, dedicated, reaching for and achieving new artistic expression and unfettered by the conventions of a more conformist past.

Today, more than ever before, it is important to recognize the real impact from the mobility of Canada's population, the role of T.V. (both Canadian and U.S.) on the population's daily lives and, in general, our greater awareness of world events. For these reasons the industry is of the view that a code with

greater uniformity is desirable. It must be sufficiently flexible to permit application by individual boards, but at the same time provide a simpler and clearer form of reference for the public while satisfying the needs of the film industry. In this regard, the CMPDA has proposed the following four categories as a means of upgrading classifications.

1. **GENERAL** — All ages admitted, for general audiences.
2. **PARENTAL GUIDANCE** — All ages admitted, but the parents should make their effort to determine the suitability of viewing by their children.
3. **MATURE** — Children under 14 not admitted.
4. **RESTRICTED** — Under 18 is not admitted.

It is generally accepted that the root causes of behaviour are developed in the very early years of a child's life — affected primarily by environmental, physical and physiological factors arising out of home and family life. Because of the growing complexity of our society, it is important that useful information about feature films be available to the public. In this regard, *expanded use of captions (or warnings) to describe specific aspects of a picture that might be of some concern will make the system work more effectively*, and at the same time establish greater flexibility for the classification boards.

From time to time certain types of pictures create problems both for a specific provincial board. In many cases, these problems stem from a political perception rather than an overriding concern for the actual content of a picture. Further, the right of a board to cut and/or ban a picture has a potentially dramatic impact on the economics of the distribution companies involved.

Because of these factors, it is generally normal for the province to establish an appeal procedure so that the distribution company can pursue all possible courses of action in the conduct of its responsibility to a film's producer.

anticipated, causing periodic back-ups of product for all distributors.

Most of the independent distributors are small companies. One reason why certain independent distributors may feel that they have difficulty in getting a product is that independent distribution continues to be excessively fragmented. (Nine companies share in 80% of the market; while 20 distributors share in

20% of the market.) As in other service sectors of the economy, there is a likely need for independent distribution to be strengthened by consolidations, mergers and other appropriate means. There is evidence that this is beginning to happen. Astral and Mutual Films have recently expanded both their distribution representation and production activities.

New York Festival Gives Good Press To Lanctôt's Film

NEW YORK — Canadian participation at this year's 18th New York Film Festival was restricted to one feature, Micheline Lanctôt's *L'homme à tout faire* (*The Handyman*). Produced by Corporation Images Ltée with financial participation by the CFDC and l'Institut Québécois du cinéma, this film was noted for its marked contrast in scope, style and content with most of the other major productions screened at Lincoln Center's spacious Alice Tully Hall.

The distinction stemmed mainly from the frame of reference that Lanctôt used. Her film was perceived as a personalized story involving a small group of people who attend to their own business in a confined setting. This approach, highly effective in its own terms, stood out among films

from the USA, France, Poland, Brazil and Hungary, all of which had broad social implications that transcended the individual problems considered in their plots.

The prime example of this universal concern was Jean-Luc Godard's brilliant and upsetting film *Every Man for Himself* (*Sauve qui peut/La vie*), a down-beat indictment of society and the alienation, confusion and nihilism with which the existence of its protagonists is fraught. Similarly, the Polish entry of Krzysztof Kieslowski, *Camera Buff*, is a sharply focused view of an amateur filmmaker's innocent activities that inadvertently provoke a power struggle among high-placed bureaucrats.

Another noticeable difference between the Lanctôt film and

most of the other entries is the low-key sexuality it projects despite its theme — a study of the amorous exploits of an appealing country bumpkin. No nudity, suggestions of love-making that are a model of discretion, a dialogue decorous in the extreme (even in the homosexual sequence).

How different from most of the other Festival entries! Take *Masoch*, directed by Franco Brogi Taviani that *Back Stage*, a New York entertainment trade weekly, describes as "an explicit catalog of sexual sado-masochistic practices.. (an) Italian film that endows with tragic grandeur the all too human pleasures of sexual pain." Similar unabashed nudity and openness of love-making prevailed in Maurice Pialat's *Loulou*, Carlos diegues' *Bye Bye Brazil*, and East European entries

like Hungary's *Sunday Daughters*, directed by Janos Rosza, and Istvan Szabo's *Confidence*.

Even a Swiss documentary about the physically disabled stressed the frustrating limits of their sex life. *Handicapped Love*, directed by Marlies Graf, contained highly explicit scenes and outspoken comments on the ways these victims of incapacitating conditions use to carry out, or attempt to carry out, their sexual obsessions.

Perhaps it was precisely because of its decorum that *L'homme à tout faire* enjoyed press reviews that accentuated the positive despite various reservations. *Variety* wrote that "it has a smooth, professional feel; the shooting is fine, the acting first-rate." The *New York Times* noted that "the film moves slowly,

majestically." In *Back Stage*, the film was credited with "freshness and humor." The reservations generally referred to script inadequacies, plodding development and predictability of plot.

Finally, Canadian shorts, animated or others, were missing among this year's Festival entries. Last year, some 6 such films were shown, most of them the product of the National Film Board of Canada. Their humor, originality and themes were generally praised, and their absence this year was noted with regret. They would undoubtedly have stood out among those screened, a rather indifferent lot, with two exceptions: John Avildsen's *Dance Space*, about children learning to dance and Robert Redford's *The Solar Film*, celebrating the sun as a source of energy.

Elaine H. George

PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

Features in Production

Ciné Groupe Inc.

(514) 523-1189

Mish Mash

A television serie for children of 26 programs, 15 min. each. Shooting began on October 20 with an estimated budget of \$843,000 p.c. Ciné Groupe Inc. assoc. p. EDEC Inc. exec. p. Jacques Pettigrew p. man. Yves Michon p. sup. Sylvie Leduc p. sec. Martine Parent d. André Roussil, Nicole Duchesne sc. Kliment Denchev dial. and adapt. Pierre Charbonneau asst. d. cont. Sylvie Leduc set dec. Marcel Blondeau sd. André-Gilles Gagné props Robert Desautels light Viateur Paiement d.o.p. André Leduc asst. d.o.p. Édouard Faribault stills Philippe Bérard music François Asselin, Pierre Charbonneau (words) l.p. Kliment Denchev

Cinema Star Productions Inc.

(403) 328-1025

Pure Escape

Shooting began on September 29 in Lethbridge, Alberta for 8 weeks exec. p. Larry Spiegel exec. p. Mel Bergman p. Christopher Dalton co-p. Bruce Mallen d. and w. Stuart Margolin assoc. p. Milt Avruskin p. man. John Anderson assoc. to the exec. p. Judy Goldstein unit p. man. Grace Gilroy p. des. Douglas Higgins art. d. Jimmy Chow d.o.p. Robert Ryan steadicam op. Garrett Brown 1st a.d. Tony Thatcher 2nd a.d. Jim Long p. sec. Sheila McFadden p. asst. Karen Pike p. acct. Bernard Ross book-keeper June Wolfe sc. sup. Patti Robertson ed. mixer Chris Large key grip Frank Merrells prop. master Barry Merrells cost. des. Wendy Partridge cost. master Allen Mykytiw make-up head Jamie Brown hair dres. Leonard Drake bull trainer Jim Prime wrangler Joe Dadds ed. Stan Cole sp. eff. Roger George transport capt. John Scott stills Chris Helcermanas-Benge l.p. James Garner, Billy Dee Williams, Dixie Seattle, Chris Wiggins, Ben Gordon, John "Bear" Curtis, Brenda Camino pub. David Novek Associates

Coup Films Inc.

(416) 960-8447

Acts of Love

Principal photography began on October 8. Estimated budget: \$2 million p.c. Coup Films Ltd. exec. p. David Perlmutter p. René Perlmutter d.o.p. Norman Leigh sc. Germain Greer, Nancy Dowd, Lady Antonia Fraser, Penelope Gilliatt, Edna O'Brien, Mai Zetterling, Liv Ullmann, Gael Greene, Joni Mitchell d. Annette

Cohen (for five of the nine vignettes), Mai Zetterling (two), Nancy Dowd, Liv Ullmann p. man. Bill Zborowski pub. David McCaughna and Marlene Smith (416) 363-8867

Dal Productions

(514) 731-7801

The Secret

Shooting began September 22 in Nova Scotia. p.c. The Secret Film Company p. John Dunning, André Link, Steven Miller exec. p. John Dunning, André Link l.p. Bob Presner p. man. Danny Rossner p. sec. Nicole Webster sc. John Beaird d. George Mihalka 1st a.d. Roy Sager 2nd a.d. Anne Murphy art d. Penny Hadfield asst. art d. Raymond Larose art dep. p.a. Keith Currie d.o.p. Rodney Gibbins 1st asst. d.o.p. Richard Montpetit focus puller Robin Miller sd. Bo Harwood boom Jean-Claude Matte cont. Johan Harwood ed. Jean Lafleur sp. effects Sonny and Tom Burman from Burman Studios (Los Angeles) ward. Susan Hall ward. asst. Lise Phrand make-up Louise Randel hair dres. Huguette Roy key grip Marc De Ersted grip Jean-Maurice De Ersted swing Marc Ruggles set dresser Dean Samson set props David Phillip set props asst. Ryal Cossgrove props buyer John Walsh gaffer Walter Klymkin best boy Jean Cocteau const. Tom Daly stills Piroshka Mihalka graphist Jim Williams prod. asst. Rod Stubbear, William Drake, Cathy Walker, Gary Vernier, Alfred Taylor Montreal co-ordinator Yaniko Palis l.p. Paul Kelman, Neil Afflech, Lori Hallier, Tom Kovacs, Keith Night, Alf Humphries, Jack Van Evera, Rob Stien, Helen Udy, Patricia Hamilton

Double Bill Films Inc.

(514) 937-4606

I Lost the Grounder in the Sun

A documentary on baseball. Shooting began July 27 in Montreal with a budget of \$715,000 p. sc Bill Brownstein d. Bill Reid dop Martin Duckworth extra cam. Guy Borremans cam. assist. Jean Roch Marcotte sd. Glenn Hodgins music Corky Laing

CineMag

Where the news counts!

The above is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations: d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph./dop. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer l.p. l.p. producer p. sup. production supervisor p. man. production manager p.c. production company dist. distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Famous Players Film Corporation

(416) 964-5817

Touch the Wind

Now shooting in Canmore in Alberta for two months, september and october. p. Samuel V. Freeman p. sup. Fran Rosati d. Christopher Chapman cam. Paul Vander Linden art d. Charles Dunlop l.p. Robert Logan, George Clute, Doug Lennox, Elaine Nalee, Twila-Dawn Volings pub. George Anthony.

Filmplan International Inc.

(514) 849-6051

The Fright

Began principal photography on Aug. 22 in Montreal. Estimated budget: \$4.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Jean-Claude Lord a.d. Julian Marks set dec. François Séguin asst. set dec. Jean Gauthier d.o.p. René Verzier 1st asst. Denis Gingras 2nd asst. Jean-Jacques Gervais 3rd asst. Barbara Samuels sd. Don Cohen boom Gabor Vadnay elec. Don Caulfield ward. Delphine White, asst. by Ginette Magny-Aird make-up Inga Klaudi make-up sp. eff. Stéphane Dupuis grip Jacob Rolling l.p. Lee Grant, Linda Purl, William Shatner, Michael Ironside, Lenore Zann, Helen Hughes, Sylvie Lennick, Mary Rathbone, Harvey Atkin, Lenn Watt, Kirsten Bishopric, Tali Fisher, Elizabeth Mylle, Dabra Kirschenbaum, Jérôme Tiberghien, Dustin Waln, Maureen MacRae, Danny Silverman, Dorothy Barker, France March, Danièle Schneider, Victor Knight, Angela Gallagher, Dora Dainton, Sheena Larkin pub. Pierre Brousseau, David Novek Assoc. (514) 284-2113

International Cinema Corporation

(514) 284-9354

The Plouffe Family/ Les Plouffe*

A five hour feature, began photography on Aug. 19 in Montreal with a \$5 million budget. p.c. I.C.C.-Cine London (514) 849-3503 exec. p. Denis Héroux, John Kemeny p. Justine Héroux p. man. Micheline Garant p. sec. Jacky Fritz unit loc. man. Pierre Laberge, Carole Mondello p. assts. Christiane Lacroix, Christian Bénéard, Jean-Pierre Fritz, Pierre-Paul Rodrigue, Pierre Plante sec. of p. Carmella Guillemineau sc. Roger Lemelin d. Gille Carle a.d. Pierre Magny, Marie Thérèse, Michel Turcot stagiaire François Mercille cont. Marie Lahale p. des. Wm. McCrowart d. asst. François Lamontagne d.o.p. François Protat asst. cam. Robert Guertin, Michel Girard elec. Jacques Fortier sd. Patrick Rousseau boom Thierry Hoffman set dec. Réal Ouellette set dec. asst. Daniel Larose props. Norman Simpson, assisted by Hélène Hébert props. on set Jacques Chamberland, assisted by Vincent Fournier const. coord. Melvyn Prupas, Roméo Turcotte (man) carp. Léo Mousse, Claude Bertrand, Jocelyn L'Heureux, Ernest Corsol, Honoré Doyon, Lactance Fillion, Roger Riendeau, Marcel Guérin, Daniel Perreault, Raymond St-Georges ward. Nicole Pelletier asst. by André Bolly dressers Renée April, France Gilbert make-up Marie-Angèle Protat stills Attila Dory research. Michelle Pelletier ed. Yves Langlois asst. by Jean-Guy Montpetit, Jocelyn Genest music Stéphane Venne l.p. Émile Genest, Juliette Huot, Denise Filiatrault, Pierre Curzi, Serge Dupire, Gabriel Arcand, Gérard Polier, Anne Lé-tourneau, Paul Berval, Louise Laparé, J.-Léo Gagnon, Gilbert Comtois, Amulette Gameau, Da-

nier Pilon, Ghislain Tremblay, Robert Gravel, Renée-Daniel Dubois, Sylvie Lachance compt. Armand Soussan acct. Pierre Guèvremont, Carole Lagacé pub. Lucienne Appel, David Novek Assoc. (514) 284-2113.

Quest for Fire

A co-production between Canada and France. Shooting began Oct. 21 in Canada, Scotland, and Kenya with an estimated budget of \$9.5 million p.c. Cinétrail Inc. p. John Kemeny, Denis Héroux, Claude Léger p. man. Malthe Vibert p. coord. Barbara Shrier compt. Leslie Kemeny p. acct. Micheline Bonin asst. to p. Anne Burke unit man. Peter Bray p. sec. Angela Heald sc. Gérard Brach, from the story by Rosny-Aisne d. Jean-Jacques Annaud a.d. Peter Bray, Charles Bralve d.o.p. Claude Agostini light John Berrie 1st cam. Al Smith 1st cam. grip Carlo Campana 2nd cam. Keith Wood focus puller George Bottos 2nd cam. loader Christophe Bonnière 2nd cam. grip André Ouellette gaffer Maris Jansen elec. Frieder Hochhelm sd. mix. Claude Hazanavicius boom Denis Dupont art. d. Guy Comtois props Enrico Campana, Gareth Wilson ward master John Hayward mistress Renée April ward asst. Blanche Bolleau make-up Lyne Desmarais, Michèle Burke, Joan Isaacson, Suzanne Benoit, Marie-Josée Lafontaine sp. effx. asst. Neil Truffonovitch const. man. Claude Simard carpenters Jos Girard, Jean-Guy Proulx, Normand Richer, Richard Boucher cast. Andrée Champagne pub. David Novek and Associates stills Takashi Seida ed. Ian McBride ed. asst's. Sldonie Kerr, Glenn Berman stunt coord. Jerome Tiberghien

Interimage Inc.

(514) 849-7067

Les fils de la liberté

A series of 6 one-hour programs for TV on a budget of \$3 million p.c. Interimage Inc., Radio-Québec, Antenne 2 (France) exec. p. Jean Lebel, Nicole Gordin p. sup. Guy Joussemet, assisted by Lorraine Richard p. man. Mario Nadeau asst. by Michel Veillette p. sec. Micheline Cadieux apprentices Anne Lafliche, Louis-Philippe Rochon sc. Louis Caron d. Claude Bois-sol a.d. Ginette Breton, René Chénier cont. Ginette Senécal art d. Jocelyn Joli, asst. by Raymond Dupuis d.o.p. Roger Moride cam. Jean-Charles Tremblay a. cam. Pierre Duceppe, Larry Lynn sd. Henri Blondeau boom Norman Mercier props. Ronald Fauteux, asst. by Alain Singher, Patricia Bangle light. Jean-Paul Houle asst. Yvan Bénéard ward. Michèle Hamel asst. by Monique Prud'homme make-up Brigitte McCaghry asst. Micheline Gaudet hair-dresser Bob Pritchett music Claude Léveillé l.p. Charles Biname, Sophie Faucher, Jacques Galipeau, Charlotte Boisjoli, Jean-Jacques Blanchet, Germain Houde, Françoise Faucher, Claude Gai, Jean-Pierre

Masson, Philippe Leaudenbach, Eleonor Hirt, Gaston Lepage, Aubert Palascio, Denise Morelle, Claude Léveillé, Jocelyn Bérubé, Reynald Bouchard, Léo Rivest, Lionel Villeneuve, Michel Forget, Eve Gagnier, Patricia Nolin, Manda Parent, Louise Rinfret, Marc Béland, J.-Léo Gagnon, Paul Savore cast. Lorraine Richard pub. bureau de Francine Chaloux (514) 487-6547.

Lightscape Films

(416) 964-1575
(416) 465-1098

The Music Of The Spheres

Shooting began Oct. 4, 1980 in Toronto. Budget: \$110,000. A scifi comic horror film shot in English and French p. Anthony J. R. Lancel, Philip Jackson exec. p. Anthony J.R. Lancel d. Philip Jackson d.o.p. Nadine Humenick sc. Jackson, Gabrielle de Montmollin miniatures Michael M. Sloan prod. man. Gabrielle de Montmollin asst. dir. Tim Eaton continuity Ann McGibbon l.p. Anne Dansereau, Kenneth Gordon, Ken Lemere, Sandy Kyser pub. Janis Ludman (416) 626-5465

Mark Film Productions

(416) 252-4693

Incubus

Began Sept. 22 in Toronto and around Guelph with an IATSE crew and a budget of \$5.1 million exec. p. Stephen Friedman p. Mark Boyman, John Eckert p. assoc. Philippa King p. des. Ted Watkins cast. Walker-Bowen Inc. extra cast. Peter Lavender p. sec. Sue Murdoch p. man. Mary Khan p. acc. Rosemary McCarty asst. acc. John Macdougall loc. man. David Coatsworth office assist. Deborah Geaghan, Karen Gruson d. sc. Sandor Stern d. John Hough 1st a.d. David Hood 2nd a.d. Louise Casselman 3rd a.d. Bob Wertheimer art d. Elinor F. Hawksley, 1st a. art d. Ton Dougherty training art d. Martha Fleury, Jeff Meirovici cont. Lisa Wilder d.o.p. Bert Dunk cam. Harold Ortenburger sd. David Lee boom Stephen Switzer sp. effects consultant Colin Chivers ed. George Appleby 1st a. ed. John Scofield props master Dan Conley props assist. Doug Shambrook set dresser Hilton Rosemarin asst. set dres Robert James, Jaro Dick head ward Eila Lankasart head. Mary McLeod make-up Linda Gill sp. eff. make-up Maureen Sweeney hair dresser Jim Keeler key grip Jon Hackett gaffer Howie Galbraith best boy Brian Montague transport coord. Bill Jackson l.p. John Cassavetes, Kerrie Keane, Erin Flannery, Duncan Macintosh pub. Pat Whittingham



Tired of Old Faces?
We're New. We're Hungry
Give Us A Call (416) 968-3456





CANADA'S LARGEST INDEPENDENT PRODUCER OF TELEVISION PROGRAMMING

Nielsen-Ferns International Ltd. 55 University Ave. Suite 1100, Toronto Canada M5J 2H7
Tel: (416) 361-0306 Telex: 06-22745

Features in Production

Mercury Pictures Inc. (604) 684-5341

The Grey Fox

Principal photography will begin in B.C. with a budget of \$3 million on this 8 week shoot p. Peter O'Brien, Philip Borsos exec. p. David H. Brady solicitor G. Chalmers Adams sc. Tom Drake story credit Philip Borsos, Barry Healey, Christian Bruyère l.p. Richard Farnsworth, Jackie Burroughs pub. Les Wedman

Mirada Productions Ltd. (514) 844-1711

Black Mirror

Shooting began October 6 for 8 weeks in Quebec City with a budget of 2.5 million dollars. It's a Canadian and French co-production p.c. Mirada Productions Inc. (Montreal), P.C.P. Inc. (Paris) p. Nardo Castillo exec. p. Nardo Castillo original screenplay Pierre-Alain Jolivet, Jean Genêt, Jean-Claude Carrière, from the book by Jean Genêt «Haute surveillance» screenplay Arthur Samuels d.o.p. Percy Young art d. François de Lucy d. Pierre-Alain Jolivet p. man. Sylvie De-Grandpré assoc. p. Pierre Caro 1st a.d. Mireille Goulet 2nd a.d. Pierre Ancill cont. Brigitte Germain cam. Henri Fiks 1st a.cam. Mathieu Décarie 2nd Michel Rouard boom Eric Zimmer ed. Dominique Boisvert ward. Marie-Hélène Gascon make-up Jocelyne Bellemare make-up asst. Suzanne Savaria hair dres. Bob Pritchett hair dres. asst. Richard Hansen key grip Johnny Daoust grip Emmanuel Lépine, Pierre Charpentier props Claude Charbonneau, Marc Corriveau stills Denis Fugère gaffer Jock Brendis l.p. Louise Marleau, Alberta Watson, Lenore Zann, Françoise Dorner

National Film Board of Canada (514) 333-3333

Calypso St-Laurent

Shooting began July 1st in St. Lawrence Gulf and Seaway and on Newfoundland coast. Estimated budget: \$800,000 to \$1.2 million p.c. NFB and La Fondation Cousteau in a 50-50 proportion p. Jacques Bobet d. Jacques Gagné d.ph. Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot. estimated running time between 120 and 180 minutes.

Conquete des coeurs et des esprits

A documentary/fiction feature, begun on Jan. 15 with a budget of \$290,000 in Montreal and surrounding places p. Jean Dansereau d. Gilles Groulx ph. Alain Dostie sd. Richard Besse ed. Gilles

Groulx, Annick de Bellefeuille l.p. Murielle Baretta, Danielle Forget, David Doane, Gail Desmarais, Jacques Brodeur, Françoise Matte-Tardif, Jacques Lareau, Richard Labbé, Christina Jones, Robert Peters, Jean-François Sénart, Yves St-Amant mus. Jacques Hélu

A Coop

A documentary on the Eskimos to be shot in three parts: Sept. 3 to Sept. 16, Oct. 15 to Nov. 15, and Jan. 15 to Feb. 15. Crew from Sept. 3 to Sept. 16: p. Jean Dansereau d. Maurice Bulbulian cam. Roger Rochat asst. cam. Serge Lafortune sd. Claude Chevalier

L'état de passage

A feature combining fiction and documentary, started photography on Aug. 12 in Paris on a \$710,000 budget p.c. NFB (Montreal) Laura Productions (Paris) in a 50%-50% split p. Jacques Bobet, Gérard Guérin d. Gérard Guérin, Jacques Leduc a.d. René Pothier

Nuns

A one hour documentary. Shooting began early this Sept. and should end on April 1981. With a budget of \$350,000. p. Signe Johansson exec. p. Kathleen Shannon research Holly Dressel, Elizabeth Schwartzbaum d. Margaret Wescott cam. Suzann Trow cam. asst. Bonnie Andrukauskas sd. Ingrid Cusel elec. Roger Martin loc. buss. man. Eva Zebrowski

Nelvana Ltd. (416) 863-0091

Drats

Animated feature in production since Feb. 1, 1980. p. Patrick L. Loubert, Michael Hirsh d. Clive A. Smith p. man. Rory King, Dale Cox designer Frank Nissen d.o.p. Lenora Hume ed. Scott LaBarge sp. eff. (EASE): Keith Ingham tech. sup. Dennis Brown unit d. Greg Duffell, Ken Stephenson

Norfolk Communications Ltd. (416) 961-8400

Jack London's Tale of the Klondike

Shoot began on Sept. 15. A series of 7 one hour dramas for television (individual titles are as follows: Love of Life, 1000 Dozen, On a Far Country, The Unexpected, The Man on the Other Bank, Finis A Tragedy of the Far Northwest, The Race For No. 1). exec. p. William R. Macadam p. man. Duane Howard d. Peter Rowe (1000 Dozen) a.d. John Bell story ed. Peter Wildeblood line p. John Delmage art d. Reubin Freed

Love of Life, 1000 Dozen, On a Far Country, The Unexpected, The Man on the Other Bank, Finis A Tragedy of the Far Northwest, The Race For No. 1). exec. p. William R. Macadam p. man. Duane Howard d. Peter Rowe (1000 Dozen) a.d. John Bell story ed. Peter Wildeblood line p. John Delmage art d. Reubin Freed

Paragon Motion Pictures (416) 961-0994

Threshold

Shooting began on Sept. 6 in Ottawa for 3 weeks, then to Toronto for 5 weeks, with a \$5.3 million budget p.c. Passage Films Limited p. Michael Burns, Jon Slan exec. p. Jon Slan line p. Robert Sax asst. to p. Lunna R. Bayer p. sec. Lena Cordina legal and ad. head Philip Johnston consultant Bill Yahraus p. man. Barbara Laffey asst. p. man. Judy Watt loc. man. Peter Davis unit man. Maureen Fitzgerald d. Richard Pearce a.d. Jim Kaufman, Pedro Gandol, Jerome McCann cont. Gillian Richardson Sutherland's asst. Maurice Dunster, Bob Watts prod. acct. Dorothy Precious p. sec. Shalhevet Goldhar, Victoria Sleeper p. office asst. Mark Achbar craftservlce Rebecca McKenzie art d. Anne Pritchard asst. art d. Jackie Field, Lindsay Goddard set dec. Anthony Greco asst. set dresser Claire Smerdon, Susan Kyle, Gordon Sim props mast. Don Miloyevich props asst. Laird McMurray props trainee John Gallaro spec. eff. des. Gordon Smith spec. eff. op. Dan Bezaire art dep. sec. Karen Boulton tech. adv. Nancy Downey ward. des. Sharon Purdy ward. mistress Britney Burr ward. asst. Lorraine Carson ward. trainee Anna Nikolajevich seamstress Brenda Colling, Allison Till make-up Shonagh Jabour make-up asst. Suzanne Benoit make-up (Mr. Sutherland's) Wally Schneiderman hairdresser (Judi Cooper-Sealy hairdresser asst. Jenny Arbour const. man. Brian James d.o.p. Michel Brault cam. asst. René Daigle, Sylvain Brault 2nd cam. op. Vic Sarin cam. trainee Rita Johnson steadicam op. Louis De Erntstead video tape consultant Michael Lennick stills John Williamson sd. Bryan Day boom Victor Gamble sd. asst. Michael Lacroix gaffer Jacques Paquet, Roger Bate best boy Richard Allen genny op. Ken Smale elect. Bill Brown key grip Lou Graydon grip Jim Craig, Lee Wright ed. Susan Martin ed. asst. Elaine Foreman, Richard Kelly cutting room Quinn Sound (Mirrophonic) driver capt. John Pace drivers Jeff Steinberg, Randy Jones, Don Payne, John Vanderpas, David Cotton cast Victoria Mitchell, Diane Polley/Mitchell-Polley and Peter Lavender/Film Extra Service l.p.: Donald Sutherland, Jeff Goldblum, Allan Nicholls, Sharon Acker, Jana Stinson, Jessica Steen, Mavor Moore, Mare Wingham, Lally Cadeau, John Marley, Michael Lerner, James Douglas, Marilyn Gardner, Bob Warner, Robert Joy, Barbara Gordon, Jonathan Welsh, Jan Muzynski, Bob Hannah, Steve Ballantine, Richard Blackburn, Maureen McRae, Paul Hecht, Michael C. Gwynne, Murray Westgate, Robert Goodier, Brenda Kamino, Deborah Klipp, Amy Naftolin, Luigi Corazza, The-

resa Corazza, Tom Harvey, Kunio Suyama, Casey Stevens, Melody Ryane, Bob Haley, Eric Claverling, JoAnne Lane, Melleny Brown, Leroy Gallier, Stuart Gillard, Denton Cooley, Christopher Hinn, Michael Burns, Samantha Langevin, Julie Armstrong, Greg Tessaro, Lheila & Yasmina Palumbo, Jun Asahina, Ron Hartman, Ara Hovan, Kate Trotter, Ken James, Deborah Turnbull, Margaret Edgar, Stan Lesk, Jack Messinger, Barry Flatman, Harvey Chao, Dennis Hayes, Ian Orr, Gordon Jocelyn, Harry Gulkin, James Loxley, Peter Shane unit pub. Glenda Roy (416) 968 3202 pub. Hannah Math/Budman-Math (416) 484 7773

Les Productions Prisma Inc. (514) 866-3568

On n'est pas des anges

A documentary feature dealing with the emotional life of handicapped people, now shooting in Montreal and Quebec City with a \$150,000 budget. A three week shoot between September 18 and the end of November. p. Claude Godbout, Marcia Couëlle research, sc. and d. Guy Simoneau, Suzanne Guy cam. François Guill cam. asst. Daniel Vincelle sd. Michel Charron

Ronald I. Cohen Productions (604) 255-8471

Harry Tracy — Desperado

Shooting began October 20 in Vancouver exec. p. Sid & Marty Krofft p. Ron Cohen co.-p. Alan Simmonds d. William A. Graham sc. David Lee Henry d.o.p. Allen Daviau p. des. Karen Bromley p. man Bob Gray cont. Christine Wilson 1st a.d. Scott Maitland 2nd a.d. Bruce Moriarty Bruce Cody 3rd a.d. Chris Whiteside cam. op. Rod Parkhurst 1st asst. cam. Kurt Peterson focus puller Theo Eglseider sd. Rod Haykin boom Omero Pataracchia unit man Keith Large loc. man Gordon Mark Hagan Deggs art d. Michael Bolton 1st asst. art d. David Davis 2nd asst. art d. Dai Moran set des. David Jacques best boys Della Johnston Dick Fahman set dec. Jacques Bredette app. to prod. des. Jill Stokvis props master Doug Madison props Frank Parker cost. des. Olga Dimitrova asst. Jim, Opšal asst. Veronica Pleuman Dem's Dres. Marc O'Hara make-up Linda Brown asst. Linda Gill hairstylist Roger Daigleish sp. eff. John Frazier asst. Lee Routley key grip David Humphreys gaffer Hal Trussell crane op. Ken Rich wrangler John Scott Reg Glass const. man. Kenny Chang lead carp. Don Gervais scenic artist Gunther Bartlik p. cord. Cathy Howard p. sec. Trudy Work p. asst. John Graham p. comptroller Jak King asst. accountant Susan King accounts sec. Lorraine Baird cast. dir. Claire Walker cat. asst. Lynne Carrow stills John Shannon unit pub. Julia Frittayon l.p. Bruce Dern, William Graham, Alan Shaver, Gordon Lightfoot

Projects in Negotiation

Amulet Pictures Ltd. (416) 596-1411

Meanstreak

Shooting late 1980 in Toronto p. Bennett Fode exec. p. John F. Bassett d. Alan Eastman sc. Alan Eastman & Stu Werbin

Argosy Films Inc. (416) 961 5840)

Chatwill's Verdict

Shooting to begin November 3 1980 in Georgia with a budget of \$2 million, with an ACFC crew p. Herb Abramson d. Bill Fruet p. man. Pat Doyle p. sec. Mary Young d.o.p. Mark Irwin

ASA Production Inc. (514) 288-4011

Hit and Run*

To begin principal photography in Montreal on a \$4 million budget on Jan. 15, 1981. p. Joseph F. Beaubien, Nicole M. Boisvert p. man Lyse Lafontaine d. Robin Spry sc. Spry, Douglas Bowie, Arthur Fuller, based on the book by Tom Alderman

Association Coopérative de Productions Audio-Visuelles (514) 849-138

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes p.c. Les Productions La Grande p. Bernard Lalonde, René Guissaz, Francine Saia sc. Louis Saia in consultation with Denys Arcand.

Astral Bellevue Pathé (514) 748-6541

Rolling Stone

p. Harold Greenberg exec. in charge of prod. Don Carmody

Hard Feeling

Shooting begins October 27 in Montreal with a budget of \$4 million. p. Harold Greenberg exec. in charge of p. Don Carmody sc. W. D. Richter d. Daryl Duke pub. Bernard Voyer, David Novek Assoc. (514) 284-2113

Balkan Productions (416) 928 0847

The Amateur

Principal photography to begin December 1, 1980 on 12 weeks shooting in Toronto (7 weeks), Washington, D.C. (1 week) and Vienna, Austria (4 weeks). Estimated budget \$10.5 million. p.c. Balkan Productions (A Division of Tiberius Film Corporation) p. Joel B. Micheals, Garth H. Drabinsky d. Charles Jarrot sc. Robert Littell p. des. Trevor Williams d.o.p. John Coquillon ed. Richard Hasley p. man. Marilyn Stonehouse cast. Clare Walker/Walker-Bowen Inc. (416) 653 6500 pub. Lynda Friendly/First Performance Public Relations (416) 960 8900 l.p. Marthe Keller, John Savage

Beryl Fox (416) 364-5176

By Design

Shooting begins on Oct. 27 in Vancouver with a \$3.3 million budget. About two lesbians fashion designers who want a baby and select a male photographer to impregnate one of them p. Beryl Fox, Werner Aellen d. Claude Jutra l.p. Sarah Botsford, Pattie Duke-Astin. pub. Glenda Roy

Black Rose Films (416) 366-2481

The Cellar

Pre-production has begun on this \$1.5 million film to shoot in Oct. in Toronto with a ACFC crew. p. David Koyle p. man. Jason Palkowsky d., sc. Boon Collins l.p. Eddie Benton, Tony Crupi, Marilyn Staley

Bloody Good Production (514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a \$3.5 million budget p. Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc. (514) 844-1300

Break Away

To be done in November 1980 p. Bruce Mallen ass. p. Carol Klein exec. p. Michael Gilbert

Salonika p. Bruce Mallen

Bernie p. Bruce Mallen

Projects in Negotiation

cont.

Bruce A. Raymond Productions

(416) 485-3406

The Nielson Window

To begin in May 1981 in Alberta with a \$4 million budget p. Bruce A. Raymond sc. R. John Hugh

Cabbageroll Productions

(416) 461-9770

Alligator Shoes

To start shooting Oct. 27, 1980 in Toronto and Belleville p. John Phillips, Clay Borris d. Borris asst. d. Holly Dale ph. Phillips sc. Borris

Canamedia Productions Ltd.

Houseguests

This two hour T.V. drama budgeted at \$2 million begins shooting mid November in Toronto p. Les Harris line prod. Rob Iveson casting Walker Bowen

Canamere Films Ltd.

(519) 453-0164

Death To The Donnellys

To begin in 1981 exec. p. Roger A. Leblanc sc. adapted by Maridon Miller

Canamerica Films Corp.

(514) 288-0266

Reckless

Shooting to begin November 5 in Vancouver and Los Angeles with an estimated budget of \$3.6 million p.c. Canamerica Films Corp. p. and exec. p. Christophe Harbonville, Nicholas Clermont assoc. p. Gilles Chartrand p. sup. Jack Barran p. man. James Margellos a.d. Jack Barran, Alain Zolty art d. Glenn Bydwell sc. d. Djordje Milicevic

Cinak Ltée

(514) 248-3295

Le Sphinx

A feature film for children to be filmed in Quebec with an estimated budget of \$200,000. p. Marguerite Duparc d. Claude Paquette col. 16mm.

Cooper-Rosenfeld

(416) 922-2251

Utilities*

Planned to start Oct. 27 1980 p.c. Robert Cooper Film Production Inc. p. Robert Cooper co. p. Rob Lockwood assoc. p. Michael Hadley p. man. John Danyliw d. Harvey Hart, executive assistant Marlee Novak p. assist.

Jennifer Coyne 1st a.d. Tony Lucibello loc. man. Barbara Kelly p. account. Hannillore Biesinger sc. superv. Penelope Hynam sd. mixer Bruce Cawardine boom Glen Gauthier sd. assist. Marc Chiasson stills Chin Sugino prod. coord. Judy Rubin cast. dir. (L.A.) Michael McLean cast. dir. (Tor.) Stuart Aikens prod. design. Bill Beeton d.o.p. Richard Leiterman gaffer Ray Boile best boy Malcolm Kindel make-up Bill Morgan hair Paul LeBlanc trans. coord. Pat Brennan trans. capt. Nicky Sweetman l.p. Brooke Adams Robert Hays, Helen Burns, Jane Mallett, James Blendick, John Marley, J.P. Linton, Ben Gordon.

Screwing of the Average Man

Little Picture with Big Ideas

A series of five feature films; all Canadian low budget.

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M

(514) 878-1474

Night Letter

Principal photography to begin in 1981 in Georgia and Montreal. Estimated budget: \$4 million. p. René Malo d. Jean-Claude Lord sc. Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes l.p. Richard Gere

Cocksure

To begin in 1981 in Calgary with an estimated budget of \$6 million p. René Malo, Ted Kotcheff sc. Mordecai Richler l.p. George Segal

St-Urbain Horseman

d. Ted Kotcheff sc. Mordecai Richler pub. Stephen Chesley (416) 922-2442.

Crawley Films

(613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million p.c. Crawley Films Production p. Budge Crawley exec. p. F. G. Townsend assoc. novel by Fred Bodsworth "The p. (wildlife unit) William H. Carrick sc. Barry Lane, adapted from a novel by Fred Bodsworth "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp. effects ph. Patrick Carey, Robert Ryan.

Dal Productions

(514) 731-7801

The Armoured Man*

A sci-fi action movie with a budget of \$2 million, to be shot in Montreal p. John Dunning and André Link line p. Stewart Harding d. Jean Lafleur sc. Edith Ray, David Preston. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique

(514) 527-3433

Les tourtereaux

Principal photography to begin in Summer 1981 in Montreal. Estimated budget: \$400,000. p.c. Edéc Inc., Ciné-Groupe exec. p. Paul Beaupré p. Jean-Claude Germain, based on a play by Germain adapt. Jean-Claude Germain, with Harry Fishback d. Harry Fishback

Filial Productions Inc.

(416) 535-2867

Paul Horn

A feature length documentary to begin filming Oct. 28 in England, Egypt, India, China, L.A. Victoria on a \$400,000 budget, Dec. release p. Alan Lane, Phil Desjardins d. Phil Desjardins d.o.p. Marc Champlon sc. and p. Alan Lane, Phil Desjardins exec. p. K.C. Vallis p. man. Ann O'Brien asst. ph. Joan Hutton ed. Ralph Brunges sd. Shibly Samaan pub. Ruth Batey (416) 463 6181 mus. Paul Horn and others

Les Films Nouvelle France

(514) 288-1888

Histoires d'amour de l'histoire de France

Series of 13 one-hour programmes for TV with a budget of \$4.4 million (SDICC participation). p.c. les films de la Nouvelle-France p. Yves Hébert exec. p. Maxime Samuel

Film Five Inc.

(416) 595-0015

The Birds of Prey*

To begin shooting in 1981 p., d. Daryl Duke sc. Clive Exton ph. Billy Williams p. design Trevor Williams pub. Ramsay (416) 960-5433.

Filmlan International Inc.

(514) 849-6051

Diplomatic Immunity

Principal photography to begin summer 1981. Estimated budget \$6.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lew-

is, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

Comics

Principal photography to begin November 4 with an estimated budget of \$2.2 million. p. Claude Héroux exec. p. Pierre David, Victor Solnicki p. man. Roger Héroux p. coord. Danèle Rohrbach unit man. Jean Savard sec. to prod. Monique Légaré adm. asst. Mei Chan sc. Ron Clarke d. Ron Clarke a.d. John Fretz, Frank Ruszczunski, Michel Sarao cont. France Boudreau art d. Carol Spier asst. art d. Barbara Dunphy, Nikki Geoghegan set dres. Serge Bureau props master Gilles Aird props Jean Bourret, Michel Comte d.o.p. René Verzier focus puller Denis Gingras 2nd asst. cam. Jean Jacques Gervais stills Pierre Dury adm./art dep. Maurice Tremblay carpenter Dean Ellerston hairdresser Constant Natale make-up Kathryn Casault cost. des. Gaudeline Sauriol dresser Paul André Guérin drivers for ward. dept. Marianne Carter, Marie Josée Carrière gaffer Don Caulfield key grip François Dupéré grip Michel Périard asst. ed. Jean Marc Magnan cast. Ginette D'Amico asst. cast. Flo Gallant compt. Serge Major prod. acct. Wayne Arron crew payroll/bookkeeper Pauline Dufresne acct. Judy Peddie receptionist Christine Moore l.p. Howie Mandel, Peter Aykroyd, Myles Chapin, Jack Blum, Arlene Brennan, Maurice Lamarche, Alan Katz, Marjorie Grosse, Howie Busgang, Arthur Grosser, Derek McGarth, Ralph Benmurgi pub. Pierre Brousseau/David Novek Assoc. Inc. (514) 284 2113

Totem

Shooting to begin in 1981 in Montreal with a \$8 million budget p. Claude Héroux exec. p. Pierre David, Victor Solnicki

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert

A Friend Indeed

Frankenstein

To begin in 1981 p. Claude Héroux exec. p. Victor Solnicki, Pierre David sc., d. David Cronenberg.

Models

p. Claude Héroux exec. p. Pierre David, Victor Solnicki sc. Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin G. ay p. André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmlan International). To be shot in 1982.

Les Films François Brault Inc.

(514) 465-4920

Louis Cyr*

Principal photography to begin in the Spring 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City p., d. François Brault sc. Victor Lévy-Beaulieu.

Finefilm Productions Inc.

(416) 967-3762

Mother Lode

Scheduled for a late summer shoot in British Columbia on a \$5 million budget p. Daniel Fine assoc. p. Tony Thatcher sc. Fraser Heston l.p. Charlton Heston.

Black Rice

Planned for 1981 on location in Hong Kong with a \$7 million budget sc. Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek.

Harry Alan Towers

(416) 923-3581

SS-GB

A Canadian-U.K. co-pro. to begin in 1981 in Toronto and London, G.B. Canadian budget: \$10 million p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for 1981 shoot on a \$3 million budget. p. Harry Alan Towers d. Enzo Castellari sc. Martin Walger, Peter Welbeck ed. Stan Cole ph. Alejandro Ulloa art. d. Jerry Holmes l.p. Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jackie Chong pub. Stephen Chesley and Assoc. (416) 922-2442.

Hazleton Motion Pictures

(416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

Heavy Metal Animation Co. Inc.

(514) 842-2517

Heavy Metal

Photography will begin in October 1980 in Montreal, Ottawa and London, England on this animated feature, made up of 10 short stories taken from Heavy Metal magazine. Budget \$7.3 million. Production by Michael Mills Productions Ltd., Boxcar Films Ltd., Atkinson Film Arts Ltd. (Ottawa), Halas & Batchelor (England), p. Ivan Reitman exec. p. Len Mogel asso. p., p. man. Peter Lebensold p. sup. Christine Larocque art. d. Michael Gross sc. dial. adapt. Len Blum, Daniel Goldberg d. Gerry Potterton ed. Janice Brown aud. ed. Peter Thillaye aud. mix Austin and Joe Grimaldi mus. Elmer Bernstein, Bob Ezrin voices August Schellenberg, John Stocker, Joseph Golland

Henry Less And Associates

(416) 362-3252

A Piece of the Action

Scheduled to begin, early 1981. p.c. The Horror Picture Film Inc. exec. p. Henry Less

Hoggar Films

(514) 733-9006

Lointains rivages

Photography to begin in 1981 in France, Spain and North Africa with a \$1.5 million budget. p. Kamel Rahmouni sc. Djamel Benysekhef from his own novel "A cause du parfum des oranges"

Intercom Films

(416) 366-7773

Luke's Summer

Principal photography to begin in 1981 in the Belleville, Ont. area. Estimated budget: \$4 million p. Gil Taylor exec. p. H.A. Towers d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden pub. Stephen Chesley Assoc. (416) 922-2442.

Bethune — The Long March

To begin in 1981 in China, Canada and Spain with a budget of \$20 million p.c. I.C.C. p. John Kemeny, Denis Héroux d. Ted Kotcheff sc. Ted Allan pub. David Novek Assoc. (514) 284-2113.

Kingspence Financial Corp.

(416) 363 9281

Do You Know Where Your Parents Are?

Shooting to begin November 10 in Toronto with an ACFC crew p. Tom Kerschner d. Mario Azzopardi

Kuper Prod.

(416) 961-6609

Child of the Holocaust

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.

(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about \$2 million. Some photography to be done in California. p. Didier Farré d. Paul Bartel.

Projects in Negotiation

cont.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

Scheduled to begin in 1981, exec. p. Ralph Ellis p. William Davidson sc. Davidson, based on autobiography by Roger Caron consult. Roger Caron assoc. p./research Angela Calvert

Don't Hit The Panic Button

Scheduled for 1981, exec. p. Ralph Ellis, p. William Davidson p. coor. Angela Calvert sc. William Davidson and Martin Lager, based on a story by Lager.

Merlin Productions
(514) 341-4242

The Adventures Of Johnny Moon

In discussion for summer 1981, a juvenile adventure feature, p. Arnie Greenberg d. Gary Plaxton sc. Pat MacDougall & Arnie Greenberg, based on a book by William Campbell

Moviemagic Productions
(416) 968-3560

The Magic Show

Starts shooting Oct. 27 in Toronto with a \$3.6 million budget p. Wayne Fenske, Chris Dalton exec. p. John Pozhke, David Koyle d. Norman Campbell d.o. p. Harry Lake composer Stephen J. Schwartz sc. Jerry Ross choreographer Sammy Dallas Bayes set Bill Bokner light. Robbie Monk mus. arr. Eric Robertson l.p. Doug Henning, Didi Conn, John Sindlayson, Paul Soles, Jack Creley, Anita Marns, Taborah Johnson, Sandy Currie dancers Paul Dorsey, Paul Gordon, Berry Wood pub. Ellie Barrington (416) 977-6376

Murphy-Fox Productions Inc.
(514) 487-1400

Funny Movie

A comedy to begin principal photography in Fall 1981 in Montreal and in Banff. p. Jack F. Murphy, Fred Fox, Andrew Alexander sc. Sean Kelly, Tony Hendra, Ted Mann

National Film Board of Canada
(514) 333-3333

Le congrès

A fictional feature, development budget \$70,000 p. Jacques Vallée d. Anne-Claire Poirier sc. Marthe Blackburn

L'épopée blanche

A fictional feature, development budget \$40,000 d. Jean Dansereau d. Marcel Carrière sc. Victor Lévy-Beaulieu.

Esther Brandeau, la juive

A feature combining fiction and documentary, development budget \$60,000 p. Jean Dansereau d. Jacques Bensimon

L'homme expérimenté

A feature documentary with fiction, development budget \$40,000 p. Jacques Vallée d. Roger Frappier

Madeleine Parent

A feature documentary with a development budget of \$70,000 p. Jean Dansereau d. Annick De Bellefeuille

Nielsen-Ferns
(416) 361-0306

Pélagie-la-charette

A feature theatrical release, plus a mini series for T.V. based on Antonine Maillet's novel. Principal photography to begin in March 1981 in Toronto, Louisiana and New Brunswick exec. p. Richard Nielsen d. René Bonnière sc. Antonine Maillet

The Tin Flute

A five, one-hour series for TV, scheduled for a Spring 1981 shoot with aid from the CFDC and the Institut québécois du cinéma p.c. Nielsen-Ferns in association with Rose Films and Lamy-Spencer exec. p. Marie-Josée Raymond, Pierre Lamy, Pat Ferns d. Claude Fournier sc. B.A. Cameron

Grey Owl

Two 90 minute specials for TV p.c. Nielsen-Ferns in association with Yorkshire Television exec. p. Richard Nielsen and Pat Ferns sc. Alan Plater

The Romance Movies

Three features for TV in co-production with Harlequin Books

The Wars

A 120 min. film made for TV sc. Timothy Findley, based on his novel "The Wars."

Norfolk Communications Ltd.
(416) 961-8400

Through The Eyes Of Tomorrow

A series of eight 120 minute features for television, the first of which (The Man Who Cried Alien) is complete. Others in the series entitled: Terror at the Edge of Time, No Place Like Paradise, The Nightmare Ward, Once and Future Reich, The High Frontier, The Final Game, Dominant Blue. p.c. Norfolk in association with Mega Media Productions p. Paul Kent exec. p. William Macadam d. Tibor Takacs sc. Stephen Zoller

Winnie

p.c. Norfolk in association with Dixon-Propas Productions Inc. exec. p. William R. Macadam storywriter Patrick Young based on the life and writings of Winston Churchill.

North American Pictures Ltd.
(204) 943-1697

Countdown To Terror

To begin shooting August, 1980, projected budget: \$1 million p. Lloyd Simandl d. Donald Schain

Paragon Motion Pictures
(416) 961-0994

Hearts

p. Jon Slan

Riding the Diving Horse

p. Jon Slan

Persephone Productions Ltd.
(416) 967-3762

100 Horse

To begin 1981 p. Gail Thomson sc. Mark Rosen pub. The Network — Roger Stewart (416) 368-6175.

Les Productions de la Chouette
(514) 288-5719

X Loves Maleine

To shoot in Montreal in 1981 with a \$325,000 budget. exec. p. Claude Degagné (Ballon Blanc) sc. collective effort d. Marc Voizard ph. Georges Archambault.

Les Production Karim
(514) 842-1424

The Disco Murders

Principal photography to begin in Montreal. Estimated budget: \$3.4 million. To be produced with a technical crew from Onyx Films exec. p. p. Jean Zaloum d. Roger Cardinal sc. Pat MacDougall d.p. René Verzier.

Les Productions Le Loup Blanc
(418) 653-6721

Signe particulier: rêveur

Principal photography to begin in the Spring 1981 in Quebec City. Estimated budget: \$300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art. d. Michel-André Thibault p. Yves Simoneau

Les Productions S.E.P.T. Inc.
(514) 270-1496

La vie en forêt

Série de 13 demi-heures en 16mm pour la télévision; documentaire sur la forêt pour la jeunesse dont le pilote devra être tourné à la mi-octobre au coût de \$36,000. Budget prévu pour la série: \$390,000 p. and d. André A. Bélanger sc. Louise Pelletier animateur de la série Léon Arsenault pub. rel. Sheila Burke

Les Productions Vent d'Est
(514) 277-8929

Turlutte des années dures

Shooting scheduled for Fall, 1980 throughout the province of Quebec, on a \$250,000 budget p. Francis Van Den Heuvel p. sup. Lucille Veilleux d., sc. Richard Boutet, Pascal Gélinas ph. Robert Van Hérveghen, 16mm color

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal on October 28 with an estimated budget of \$1.2 million. p.man. Kristian Girard compt. Jacques Dick p.sup. Suzanne Roy p.sup.asst. Yolaine Rouleau, Louise Lépine unit loc. man. Michel Lemieux p.asst. Andrée Charron p.sec. Elaine Roy d. Robert Ménard a.d. Michel Gauthier, Michèle Mercure props Claude Paré d.o.p. Pierre Mignot a.d.o.p. Jean Lépine, Na-

thalie Moliavko Vitotzki stills Warren Lipton light Kevin O'Connell light.asst. Daniel Chrétien chef machiniste Michel Chohin ad Serge Beauchemin boom Esther Auger l.p. Jean Yanne, Gilles Renaud, Marcel Huard, Monique Mercure, Norman Brathwaite, Norman Primeau, Yvon Dufour, Pauline Lapointe, Jean Lafontaine, Yvan Ducharme, Gilbert Sicotte, Robert Seguin, Solange Brodeur, Serge Thériault, André St-Denis, Murielle Dutil, Marie Tifo, Jacques Piperni, Pierre Bergeron, Jean Simon.

Rafal Productions Inc.
(514) 932-0396

Hot to Trot

Scheduled Spring 1981. Budget: \$4 million p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. p. Raymond Daoust.

Rising Star Films Inc.
(416) 977-7044

Heartaches*

Principal photography begins Oct 27 in Toronto for 7 weeks with an ACFC crew. p. Pieter Kroonenburg, David Patterson, Jerry Raibourn exec. p. Joseph Beaubien, Nicole Boisvert assoc. p. André Djaoui, Peter Rona d. Don Shebib sc. Terence Heffernan p. man. Don Buchsbaum a.d. MacBradden ass't p.man. Holly M. Aylward ass't to p. Irene Berkowitz prod.asst. Neil Huhta cont. Diane Parsons unit/loc.man. Marc Dasso Creative const. Tedde Moore d.o.p. Vic Sarin 1st a.cam. Robin Miller 2nd a.cam. Marvin Midwick 1st d. and sd. mix Don Cohen art d. Gavin Mitchell set d. Pat Gruben props master Andrew Deskin cost.des. Julie Ganton ward.mistress Kathleen Moyer make-up Kathleen Mifsud hair stylist Barbara Alexander cast. Walker-Bowen Assoc. extra cast Peter Lavender key grip Jim Craig grip Lee Wright, Lou Gradon l.p. Margot Kidder, Annie Potts Robert Carradine, Michael Zelniker, Arnie Achtmann, unit pub. Sandy Mayzell pub. Stephen Chesley Assoc. Inc. (416) 922 2442

Ronald I. Cohen Productions
(514) 935 8262

The Illustrated George Carlin

Shooting to begin May 1981 p. Ronald Cohen sc. George Carlin

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting should begin in May 1981 in Montreal with a budget of \$5 million. p. Robert Langevin sc. Arnie Gelbart

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin late 1980 or early 1981 p. Robert Lantos exec. p. Stephen J. Roth sc. Mark Kudlow, Lawrence Kaplan pub. Lana Iny — RSL Films and David Novek & Associates

Lingerie

p. Robert Lantos, Stephen J. Roth sc. Leila Basen

Joshua Then And Now

Scheduled to begin in the fall, 1981 p. Robert Lantos, Stephen J. Roth sc. Mordecai Richler

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production. p. Bill Lynn d. Silvio Narizzano l.p. Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montparnasse

To begin in Montreal in winter 80-81 with a \$4 million budget. p.c.A (cont. on p. 19)

FOR SMART PRODUCERS ONLY

Screen Data Systems

presents

an intelligent approach to the business of making movies, to save you time, money, and hassle with better production management and financial control.

The SDS

Automated Production Accounting Package can give you complete cost reporting, payroll, audit trail, and accounting facilities, right in your production office, right at your fingertips.

For a demonstration of this new weapon against waste, call...

Tim Hurson (416) 964-0008

IN RELEASE

Coast to Coast

Producers: Steve Tisch, Jon Avnet. Executive producer: Terry Carr. Director: Joseph Sargent. Script: Stanley Weiser. Photography: Mario Tosi. Editor: George Jay Nicholson. Music: Charles Bernstein. Running time: 95 minutes.

In order to save himself an expensive divorce settlement, psychiatrist Benjamin Leverington (Quinn Redeker) arranges to get his wife Madie (Dyan Cannon) committed. However, the plan is foiled when she breaks out, and heads for California from New York to confront her husband. On the way, Madie hitchhikes a ride with Charlie Callahan (Robert Blake), a trucker who is one step ahead of a sadistic skip tracer (Bill Licking) who wants to repossess his rig. Naturally, Madie and Callahan don't get along, not at first, anyway, but soon find a mutual attraction on the road. Directed in a loose manner by Joseph Sargent, *Coast To Coast* doesn't have enough energy to make anything out of its combination of *It Happened One Night* and *Convoy*. Dyan Cannon, in the same frizz that she wore in *Honeysuckle Rose*, and Robert Blake, returning to the screen after the tempestuous run of *Baretta*, have both been much better than they are here. This should roll through without notice. With Michael Lerner, Maxine Stuart, Ellen Gerstein, Karen Rushmore.

Distributor: Paramount.

Ratings: Mature-B.C.(warning), Manitoba./Adult-Alt.(warning), Ont., Maritimes.

The Elephant Man

A Brookfilms Production. Producer: Johathan Sanger. Executive producer: Stuart Cornfeld. Director, script: David K. Lynch. Script: Christopher DeVore, Eric Bergren, from the books by Frederick Treves and Ashley Montagu. Photography: Freddie Francis. Editor: Anne V. Coates. Production design: Stuart Craig. Music: John Morris. Running time: 125 minutes.

Like everyone else who saw John Merrick's twisted body and huge disfigured head at an 1889 London sideshow, Frederick Treves was shocked. The ambitious doctor, who at first used Merrick Little differently than anyone else, found out, almost by accident, that behind the ugly, impassive face, within the body of sores and tumors, was a quick, inquisitive mind, and a gentle, almost poetic spirit. And so, he undertook to free Merrick, as much as he could, and enable him to live as normal a life as possible. Not based on Bernard Pomerance's play, David Lynch's film of the story of *The Elephant Man* is at once dark, horrific, solemn and humane. The same expressionistic techniques that characterized *Eraserhead* — brooding monochrome photography, oppressive images of steam, gas and machinery — are used here to show the stark contrasts of Victorian London. John Hurt has been gaining an enviable reputation in the last few years, with his performances in *Watership Down*, *Midnight Express*, *The Shout* and *Alien*. In the role of Merrick, virtually unrecognizable in Christopher Tucker's makeup, he outdoes himself in showing the man within the monster, a feat only a few, like Lon Chaney, Charles Laughton and Boris Karloff, have been able to achieve. Anthony Hopkins, whose fate up to now has been to perform well in films that flopped, gives great dimension to Treves, who though he is acclaimed for rescuing Merrick, harbors nagging doubts about his motives in turning the erstwhile freak into a social lion. John Gielgud and Wendy Hiller offer the fine support that is expected of them, and only Anne Bancroft, rather weak as actress Madge Kendal, strikes a false

note in this intense and gripping drama. With Freddie Jones, Michael Elphick, Hannah Gordon, Helen Ryan, John Standing, Dexter Fletcher, Lesley Dunlop, Kenny Baker.

Distributor: Paramount.

Ratings: Adult-Ontario.

Gloria

Producer: Sam Shaw. Director, script: John Cassavetes. Photography: Fred Schuler. Editor: George C. Villaseñor. Production design: Rene D'Auriac. Music: Bill Conti. Running time: 123 minutes.

Gloria Swenson has done some hoofing, and she's lived with a top mobster. She's been in the Joint, too. She's what used to be called a Tough Dame, and now she relishes the peace and privacy of her Bronx apartment that overlooks Yankee Stadium. But one day she goes to borrow some sugar from her neighbor, and winds up with a seven year old boy named Phil Dawn when the family is executed by the mob — Phil's father had talked to the F.B.I. Since Phil has his father's account book, he is the next target. And so Gloria, who doesn't like children, and Phil, who thinks he can stand on his own, begin an eventful chase around New York, mere steps ahead of the gangsters. Gloria is a breezy action drama which both follows and gently parodies the gangster genre, a change of pace for John Cassavetes from his usual introversive personal dramas. Gena Rowlands, in the title role, has the time of her life in the realm of Crawford, Davis and Blondell, dressed in classic black satin and packing an equally classic silver-plated, snub-nosed .38. Though the director really does not know how street kids talk, young John Adames handles his own parody of pint-sized macho with some skill. Like all of Cassavetes' films, Gloria is eccentric, but it also stands a chance to be a commercial success as well. With Buck Henry, Julie Carmen, Tony Noonan, Tony Knesich, Ronald Maccone, Gaetano Lisi, Steve Levofowitz, Basilo Franchina, Carl Levy.

Distributor: Columbia.

Ratings: Restricted-Nova Scotia./Adult-Alt., Sask., (warning), Ont./N.B./Mature-B.C.(warning), Manitoba.

Oh God! Book II

Producer, director: Gilbert Cates. Script: Josh Greenfeld, Hal Goldman, Fred Fox, Seaman Jacobs, Melissa Miller, from a story by Greenfeld. Photography: Ralph Woolsey. Editor: Peter E. Berger. Production design: Preston Ames. Music: Charles Fox. Running time: 94 minutes.

George Burns returns as God, in *Oh God! Book II*. It is not a sequel to Carl Reiner's 1977 hit, but rather the same story retold. This time, the whimsical Almighty's messenger on Earth is an eleven-year-old Los Angeles student named Tracy Richards (Louanne). Since her father (David Birney) is adman, Tracy naturally hits on a plan to sell God through a catchyslogan. In return, God helps Tracy to bring her father and mother (Suzanne Pleshette) back together again, and comes to her aid when she is about to be institutionalized as a disturbed child. Burns is, as always, right on the button, and his young foil Louanne is better than Brooke Shields was in *Just You and Me, Kid*. But Gilbert Cates opts for slickness and superficial comedy, where Reiner was pointed and satirical. *Oh God! Book II* takes no chances, and so gives no insight. With John Louie, Conrad Janis, Hans Conreid, Howard Duff, Marian Mercer, Anthony Holland, Wilfrid Hyde-White, Mari Gorman, Rodney Allen Rippey, Joyce Brothers, Hugh Downs.

Distributor: Warner Bros.

Ratings: Adult-Ontario./Family-Alberta./General-B.C., Sask., Manitoba, Maritimes./All-Quebec.

Ordinary People

A Wildwood Production. Producer: Ronald L. Schwary. Director: Robert Redford. Script: Alvin Sargent, from the novel by Judith Guest. Photography: John Bailey. Editor: Jeff Kanew. Production design: Phillip Bennett, Michael Riva. Music: Marvin Hamlisch, Johann Pachelbel. Running time: 123 minutes.

The Jarretts of Lake Forest, Illinois, are what everyone thinks of as the ideal upper-middle class suburban family. Calvin (Donald Sutherland) is a successful tax lawyer in Chicago. Beth (Mary Tyler Moore) is the ideal housewife, always in domestic control. Their sons, Buck and Conrad (Scott Doebler, Timothy Hutton) are good athletes and A-level students. But as this story of these *Ordinary People* begins, this facade of affluent normality is falling apart. Buck has died in a boating accident, and Conrad, guilt-ridden, has attempted suicide. The family is trying to pick up the pieces, but the tragedy will not stay buried, despite Calvin's compassion and Beth's attempts to ignore that it ever happened. Directing for the first time, Robert Redford gives this familiar story the same care and thoughtfulness that has been the hallmark of his acting. He draws excellent and sympathetic performances from Sutherland, Moore and Hutton, as well as from Judd Hirsch as Conrad's psychiatrist. *Ordinary People* is a fine domestic drama, and a sure contender for awards. With M. Emmet Walsh, Elizabeth McGovern, Dinah Manoff, Frederic Lehne, Adam Baldwin, Basil Hoffman, Quinn Redeker, Mariel Clare Costello, Meg Mundy.

Distributor: Paramount.

Ratings: Adult(warning)-Ontario./Mature(warning)-B.C., Manitoba./Family(warning)-Alberta./14 years-Quebec.

Our Hitler

Producer: Harry Nap. Director, script: Hans-Jürgen Syberberg. Photography: Dietrich Lohmann. Editor: Jutta Brandstaedter. Music: Richard Wagner, Ludwig van Beethoven and others. Running time: 400 minutes, in four sections.

Our Hitler: A Film From Germany is an extravaganza of a film and an important work, despite its uncommercial length. Unlike others who have approached the subject of Adolf Hitler and his times, Hans-Jürgen Syberberg does not regard the Nazi leader as an outsider, an aberration, but the culmination of a certain strain of Romanticism in German and European culture — the same strain which produced the Grail legend, and Wagner's retelling of the Teutonic myths. He also projects Hitler's legacy: a Germany divided into a supine client state on the one hand and a heartless consumer society on the other, and ironically, the state of Israel. Instead of traditional documentary methods, he uses an unusual and economical technique. Puppets, dolls, animation and monologue tell the story, which warns that the spirit which made Hitler possible remains, waiting to tempt the children of the future represented by Amelie Syberberg, the director's daughter. *Our Hitler* is not an easy work to comprehend, but it is a vast statement, on the order of D.W. Griffith's *Intolerance*, and may rank with it as a milestone of serious cinema. With Heinz Schubert, Harry Baer, Hellmuth Lange, Andre Heller, Peter Kern, Martin Speer. English and German with subtitles.

Distributor: New Cinema.

Ratings: Adult-Ontario./Mature-British Columbia.

by J. Paul Costabile

Private Benjamin

Producers, script: Nancy Meyers, Charles Shyer, Harvey Miller. Executive producer: Goldie Hawn. Director: Howard Zieff. Photography: David M. Walsh. Editor: Sheldon Kahn. Production design: Robert Boyle. Music: Bill Conti. Running time: 110 minutes.

Judy Benjamin (Goldie Hawn) has everything that a Jewish girl from Philadelphia could want — a new house, lavishly redecorated; doting parents (Sam Wanamaker, Barbara Barrie) who can refuse her nothing; a promising marriage to an ambitious and sexy lawyer (Albert Brooks). But tragedy strikes Judy on her wedding night, as her husband dies literally in the throes of passion. Understandably distraught, she falls for a come-on from an army recruiter (Harry Dean Stanton), and signs up. The pampered princess is shocked by the rigors of boot camp, but under the rough tutelage of the acerbic Captain Doreen Lewis (Eileen Brennan) and leather trial as a paratrooper, she gets a plum assignment to Europe, and meets a gallant French gynecologist (Armand Assante) who sweeps her off her feet, which forces her to make a crucial choice. Under Howard Zieff's able direction, Goldie Hawn (whose production this is) further adds to her status as an accomplished actress. She is easily able to make something of the rather well worn story of the misfit soldier (here given a feminist twist) and is superb in showing how a spoiled ninny learns to stand on her own feet. With Robert Webber, Mary Kay Place, Craig T. Nelson, Gretchen Wyler, Richard Herd, Toni Kalem, Pamela J. Soles.

Distributor: Warner Bros.

Ratings: Restricted-Sask./Adult, not suitable for children-Alberta./Adult-Ontario, N.B./Mature(warning)-B.C., Manitoba.

Resurrection

Producers: Renee Missel, Howard Rosenman. Director: Daniel Petrie. Script: Lewis John Carline. Photography: David M. Walsh. Editor: Rita Roland. Production design: Paul Sylbert. Music: Maurice Jarre. Running time: 103 minutes.

Seriously injured in a car crash that kills her husband, Edna McCauley briefly dies on the operating table, and experiences a strange vision before being revived. Left a parapalegic, she returns to her home in Kansas, and struggles to regain the use of her legs. Quite by accident, she finds that her hands have a mysterious power to heal. She begins to attract a following, but steadfastly refuses to ascribe her gift to any special religious mission, or to become a prophet. Like *Alice Doesn't Live Here Anymore*, *Resurrection* is a personal project for Ellen Burstyn. In the role of Edna, she brings her typical sense of earthy humor to help obviate the solemn and serious nature of the story. Sam Shepard (*Days of Heaven*) plays a young man, drawn to Edna physically, but puzzled and troubled by her abilities, with the same obsessive quality of the characters in his own plays. Roberts Blossom is Edna's reserved and bitter father, and the legendary Eva Le Gallienne is her loving grandmother. Richard Farnsworth also turns in a fine cameo as a desert gas station owner. *Resurrection* is a fine film, but a difficult commercial sell, because of its subject, and the fact that, as much as special effects men Tony Silver, Richard Greenberg and Robert Greenberg may try, the out-of-body vision cannot be adequately realized. With Clifford David, Pamela Payton-Wright, Jeffrey DeMunn, Lois Smith, Lane Smith, Madeleine Thornton-Sherwood.

Distributor: Universal

Ratings: Adult-Alt., Sask.(warning), Ont., Maritimes./Mature(warning)-B.C., Manitoba./All-Quebec.

IN RELEASE

Terror Train

An Astral-Howard-Triplic T production. Producer: Harold Greenberg. Executive producers: Lamar Card, Sandy Howard. Director: Roger Spottiswoode. Script: Thomas Y. Drake. Photography: John Alcott, René Verzier. Editor: Anne Henderson. Production design: Glenn Bydwell. Music: John Mills-Cockell. Running time: 97 minutes.

The medical students of Sigma Phi fraternity have always been noted for their wild New Year's parties. This year, they've decided to hold it aboard a steam excursion train, which boasts a number of well-stocked bar cars and a full complement of sleepers. They are ready for a good time, but someone, on whom one of the brothers' earlier pranks backfired, has other, and deadly, things in mind for the frats and their girls. Making his debut as a director, film editor Roger Spottiswoode has given *Terror Train*, which was shot in the countryside around the Quebec-Vermont border and in Montreal, a well polished look. Cinematographers John Alcott (*A Clockwork Orange*, *Barry Lyndon*, *The Shining*) and René Verzier create a nice spooky atmosphere in the railway coaches, but the technical expertise is not matched in the story line. Thomas Drake's script, which reveals the killer's identity at the outset, has no suspense, and gives no scope to the cast to act. Jamie Lee Curtis is once again the female lead, and Hart Bochner follows in his father's footsteps as a smooth heavy. Ben Johnson is solid as the train's conductor, and magician David Copperfield does some convincing and flashy illusions. Not enough magic, however, to keep *Terror Train* on schedule in the scream stakes. With Derrick McKinnon, Sandee Currie, Timothy Webber, Anthony Sherwood, Howard Busgang, D.D. Winters, Greg Swanson, Victor Knight.

Distributor: Astral.

Ratings: Restricted-B.C., Sask. (warning), Ontario, N.B./Adult Parental Guidance-Manitoba/14 years-Quebec.

Why Would I Lie?

An M.G.M. presentation. Producer: Pancho Kohner. Executive producers: Rich Irvine, Ja-

mes L. Stewart. Director: Larry Pearce. Script: Peter Stone, from the novel *The Fabricator*, by Hollis Hodge. Photography: Gerald Hirschfeld. Editor: John C. Howard. Production design: James Schoppe. Music: Charles Fox. Running time: 105 minutes.

Cletus Hayworth is a compulsive liar, or as he likes to call it, a fabricator. "Don't believe a damn thing he says", his brother warns his psychiatrist. By the sheer force of his bluffing ability, he manages to land a job with the Spokane, Washington, welfare department. He becomes involved in the case of a seven year old boy named George Kalinski, who is about to be adopted. Cletus decides to adopt the boy himself, however, and search for the real mother, who gave her child his unusual name when she was jailed so that she could find him better when she got out. The quest leads Cletus to a women's centre and a romance with Kay Lindsey, a youth counselor. Perhaps if a director like Hal Ashby had handled *Why Would I Lie?* its improbable story might have been a nice comedy, but Larry Pearce's hamhanded style causes it to flounder, in spite of Treat Williams' affecting portrayal of the master of mendacity. Lisa Eichhorn is Kay, and George is played by Gabriel Swann, a Ricky Schroder clone. With Susan Heldford, Valerie Curtin, Anne Byrne, Nicolas Coster, Severn Darden, Sonny Davis, Jocelyn Brando.

Distributor: United Artists.

Ratings: Adult-Sask., Ontario/Adult, not suitable for children-Alberta./Mature-B.C. (warning), Manitoba./All-Quebec.

Somewhere In Time

Producer: Stephen Deutsch. Director: Jeannot Szwarc. Script: Richard Matheson, from his novel *Bid Time Return*. Photography: Isidore Makofsky. Editor: Jeff Gourson. Production design: Seymour Klate. Music: John Barry, Sergei Rachmaninoff. Running Time: 103 minutes.

Richard Collier (Christopher Reeve), a playwright at loose ends, stops for the night at a classic old hotel in northern Michigan. While browsing in the hotel's museum, he is enchanted by a photograph of Elise McKenna (Jane Seymour), a famous actress who performed there in 1912. When he discovers that she is the same person whom he once encountered as an old woman, and that their lives are somehow locked, he manages to reach through time

itself to find her and fall in love with her. *Somewhere In Time* seems to be an odd film for Jeannot Szwarc, the director of *Bug and Jaws 2*, to make, but with Richard Matheson's script it is a nice piece of fantasy, which makes no apologies for its unabashed romanticism. Stars Reeve and Seymour do what is expected of them with flair and some style, he using the same slightly self-mocking style he employed in *Superman*, she properly radiant. Christopher Plummer also appears as Elise's sleek and somewhat sinister manager. With Teresa Wright, Bill Erwin, John Alvin, Sean Hayden, Patrick Billingsly, Susan French.

Distributor: Universal.

Ratings: Adult-Ontario./Mature-Manitoba./General-B.C./Family-Alberta./All-Quebec.

Stardust Memories

Producer: Robert Greenhut. Executive producers: Jack Rollins, Charles H. Joffe. Director, script: Woody Allen. Photography: Gordon Willis. Editor: Susan E. Morse. Production design: Mel Boume. Music arrangements: Dick Hyman. Running time: 89 minutes.

Woody Allen's autobiographical character in *Stardust Memories* is a director named Sandy Bates, who has become a celebrity through his comic films, but is trying to do serious work. Reluctantly, he accepts an invitation to attend a retrospective of his movies at a New Jersey hotel, where he is mobbed by odd, rather obsessed persons. His current girlfriend, a vivacious Parisienne named Isobel (Marie-Christine Barrault of *Cousin, Cousine*), is also along, while Sandy meets a young musician named Daisy (Jessica Harper in a Keaton-like role) who reminds him of a former girlfriend (Charlotte Rampling). Finally, he has to contend with some studio brass (led by actual United Artists exec. Andy Albeck) who want him to change his new movie's ending. In this film, starkly photographed in Felliniesque black and white by Gordon Willis, Woody Allen is answering those critics who lambasted *Interiors*, and telling his fans in no uncertain terms to please leave him alone. It's a valid statement for the reclusive director to make, but its mean spirited and bitter tone will not endear it to many. And perhaps this is just what Allen wants, so that he can get the privacy he sacrificed after *Annie Hall* back again.

With Tony Roberts, Helen Hanft, Daniel Stern, Amy Wright, John Rothman, Anne DeSalvo, Joan Neuman, Ken Chapin, Robert Munk, Eli Mintz, Robert Maroff, Jack Rollins, Howard Kissel.

Distributor: United Artists.

Ratings: Adult-Ontario./Mature-B.C., Manitoba./Family (warning)-Alberta./All-Quebec.

The Stunt Man

Producer, director: Richard Rush. Executive producer: Melvin Simon. Script: Lawrence B. Marcus, from an adaption by Richard Rush from the novel by Paul Brodeur. Photography: Mario Tosi. Editors: Jack Hofstra, Caroline Ferriol. Production design: James Schoppe. Stunts: Gray Johnson. Music: Dominic Frontiere. Running time: 129 minutes.

Cameron, a veteran of the Vietnam war on the run from the law, is almost run down on a bridge by a vintage Dusenbergs, which then disappears. A helicopter swoops down, a camera pointing out its window, and Cameron looks at a pair of intense blue eyes. He is about to enter the world of a madman, a tyrant, a god, a filmmaker-director Eli Cross. The young fugitive is offered shelter and a job as a stunt man on Cross' anti-war film set in World War I, because the director sees something in him. For his part, Cameron experiences the dislocating effect of moviemaking, where the lines between reality and fantasy become thin indeed. *The Stunt Man* is an unusual and amazing film about film and its mythic power. Corman alumnus Richard Rush, a contemporary of Francis Coppola, Jack Nicholson, Monte Hellman and Peter Fonda, has struggled with this project for nine years, and like *Breaking Away* and *The Great Santini*, it almost didn't get released. It has a vigor and experimental air, rather like the films of the early seventies, and gives Peter O'Toole, as the autocratic Cross, his best role in a decade, a fine renewal of his career. Steve Railsback is the disoriented hero, and Barbara Hershey is the sultry leading lady. With Allan Gornitz, Alex Rocco, Sharon Farrell, Adam Roarke, Philip Bruns, Chuck Bail.

Distributor: 20th Century-Fox.

Ratings: Restricted-Ontario./Mature (warning)-B.C.

Production Guide

(cont. from p. 17)

Persephone-Seagull Production exec. p. James Shavick p. Larry Hertzog sc. Jack Paris, Steve Manners pub. The Network (416) 368-6175, David Novek Assoc. (514) 284-2113 cast. Casablanca

California Chablis

To begin in 1981 in Vancouver with a \$3.5 million budget. p. James Shavick sc. Steven Manners cast Casablanca

Sefel Pictures International Ltd. (416) 964-7900

The Last Time Around

Principal photography to begin in A Canada/U.K. co-production

1981 exec. p. Joseph Sefel sc. Jim Henshaw Hungarian Roulette

Principal photography to begin in Toronto and France in 1981 exec. p. Joseph Sefel

Ghost Fox

Scheduled in 1981 exec. p. Joseph Sefel sc. James Huston d. Mendeluk

Selkirk Films Inc. (416) 967-5550

Goodbye California

scheduled for next spring p. Peter Snell d. Don Sharp sc. Sharp, Alan Scott, Chris Bryant.

Simcom Productions (416) 961-6278

Curtain

Shooting begins November 10 p. Peter Simpson p. man. Gerry Arbeid

Télémontage Inc. (514) 875-6323

Virulysse

A series of 26 animated pro-

grams, 30 minutes each. The pilot is in production, and the series will begin Jan. 1981. p. Pierre Delanauze d., sc. Gilbert Gratton p. man. Jean-Marc Lapointe p.s. Christiane Bastien d.o.p. Claude Larue asst. cam. Serge Grégoire cont. Solange Bérubé art d. Camille Leduc light. Aurèle Dion ed. Marcel Fraser ed. Claude Langlois music Alain Clavier marionnettes made and operated by the Théâtre de l'Avant-Pays. Robots conceived by Raymond Corriveau and Marc St-Jean.

Thomas Ben International (403) 463-5207

Gang of Eleven

A low budget film to begin shoot-

ing before the end of the year, in Alberta p. sc. Isaac Thomas pub. Len Stahl (403) 423-4692.

King Cobra

To be filmed in Canada, India and Scandinavia next year. p.c. Ad-amstahl Associates Limited sc. Isaac Thomas d. Nelu Ghiran ph. B. J. Haba

Trimedia (403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of \$2.4 million. p.c. Trimedia Studio/Great Bear Film Ltd. exec. p. David Dortot p. Alec MacDonald sc. David Dortot.

U.F.O. Holdings (514) 670-1060

Double Barrel

To begin in Vancouver in Nov. with budget of \$1.9 million. exec. p. Sam Gabamonte and Leonardo Trager p. Claude Castravelli sc. Gerry Younkins.

W.J.M. Productions (416) 968-1682

Tony Baloney

To begin shooting in 1981 in Toronto executive p. Jeffery Kirsh. Michele Gold p. Pat Doyle. William Fruet p. man. Pat Doyle p. sec. Mary Young d. William Fruet sc. Ida Nelson l.p. Brian George art. d. Bruno Rubeo

Subscribe now!

CineMag

every two weeks,
while the news counts

BOX OFFICE GROSSES

The cities mentioned below are the keys (Montreal, Toronto, Winnipeg, Calgary, Edmonton and Vancouver) unless indicated with an asterisk (*). Slots marked -/- indicate that the film did not play during that week. A simple line (—) indicates information lacking.

Current Grosses	Origin	Language	Distributor	Date released	No. of weeks	No. of cities/screens Oct. 16	Gross Oct. 16	No. of cities/screens Oct. 23	Gross Oct. 23	Cumulated gross to date
L'Affaire Coffin	Qué	F	Film Mutuel	9/13	6	2/2*	22,700	2/2	21,137	165,837
Au revoir, à lundi	Can/Fr	F	France Film	9/26	4	1/1	4,200	1/1	2,700	14,500
Ca peut pas être l'hiver, on n'a même	Qué	F	J.A. Lapointe	9/26	6	1/2	4,985	1/2	3,417	26,292
Changeling/Silent Partner	Can	F	Vivafilms	9/5	6	-/-	—	1/1	6,795	72,853
Les chiens chauds (Hot Dogs)	Can	F	Cinépix	9/26	4	9/14*	133,975	9/13	101,368	505,166
Le Christ s'est arrêté à Eboli	Ita	F	Vivafilms	9/17	1	-/-	—	1/1	5,700	5,700
Et la tendresse... bordel!	Fra	F	Action Films	4/25	26	3/3*	13,084	3/3	12,120	326,704
Le guignolo	Fra	F	Films Mutuels	10/10	1	1/7	36,600	1/7	22,947	59,547
The Kidnapping of the President	Can	E	Saguenay	9/19	4	—	—	—	—	166,753
Mon oncle d'Amérique	Fra	F	Ciné 360	9/26	5	1/1	15,000	—	—	42,500
Prom Night	Can	E	Astral	8/16	6	—	—	—	—	1,000,000
Sauve qui peut (La Vie)	Fra	F	Prima Films	8/29	8	1/1	4,279	1/1	2,983	61,562
Train To Terror	Can	E	Astral	10/10	1	1/2	18,000	—	—	18,000
Train To Terror	Can	F	Astral	10/10	1	1/7	46,500	—	—	46,500
National Overview	Origin	Language	Distributor	Date released	No. of weeks	No. of cities/screens Sept. 20	Gross Sept. 20	No. of cities/screens Sept. 27	Gross Sept. 27	Cumulated gross to date
Agency	Can	E	Vivafilms	9/6	3	1/1	3,468	1/1	1,780	10,356
Agency	Can	F	Vivafilms	9/6	2	1/4	7,153	-/-	—	35,865
Airplane	USA	E	Paramount	6/27	13	6/17	121,459	6/17	98,353	2,680,803
L'avare	Fra	F	Films René Malo	9/12	2	2/2	37,560	2/2	32,292	69,852
Battle Beyond The Stars	USA	E	New World Mutua	9/12	2	1/6	41,009	1/3	14,509	55,518
The Blue Lagoon	USA	E	Columbia	7/11	11	6/12	63,449	6/9	40,843	1,595,422
Bronco Billy	USA	F	Warner Brothers	9/19	1	-/-	—	1/7	20,132	20,132
Brubaker	USA	E	20th Century Fox	6/20	14	5/6	41,730	5/6	26,586	1,868,460
Caddyshack	USA	E	Warner Brothers	7/25	9	6/17	114,752	6/17	98,861	1,336,393
Café Express	Ita	It/E s.t.	Télémonde	9/5	3	1/1	6,866	1/1	5,685	19,596
La cage aux folles	Fra	F	United Artists	9/10	76	1/1	19,133	1/1	16,658	440,461
La cage aux folles	Fra	Fr/E s.t.	United Artists	3/14	28	2/2	5,720	2/2	4,966	189,543
Don Giovanni	Fra	It/E F s.t.	Films Mutuels	9/19	1	-/-	—	1/2	8,611	8,611
Dressed To Kill	USA	E	Ambassador	7/25	9	5/12	92,184	5/12	70,272	1,125,879
Empire Strikes Back	USA	E	20th Century Fox	5/21	18	6/17	144,106	5/15	122,531	4,985,980
Empire Strikes Back	USA	F	20th Century Fox	8/8	7	1/2	6,929	1/2	6,686	657,228
Fame	USA	E	United Artists	5/15	19	3/3	30,347	3/3	23,762	631,303
The Fiendish Plot Of Dr Fu Manchu	USA	E	Warner Brothers	8/8	7	5/10	42,076	6/9	27,953	678,318
The Final Countdown	USA	E	United Artists	8/1	8	4/9	41,713	4/6	24,189	732,420
The Great Santini	USA	E	Warner Brothers	8/29	4	5/5	51,476	5/5	37,824	176,300
Heading For Broadway	USA	E	20th Century Fox	9/12	2	2/4	13,281	2/6	9,451	22,732
Les héritières	Hun	F	Cinépix	8/29	4	1/1	5,736	1/1	4,044	18,222
The Hunter	USA	E	Paramount	8/1	8	5/8	43,128	5/7	36,537	805,900
Lulu	Fra	F	Paramount	8/29	4	1/1	4,929	2/2	5,482	18,355
Middle Age Crazy	Can	E	20th Century Fox	9/19	1	-/-	—	4/13	156,440	156,440
My Bodyguard	USA	E	20th Century Fox	8/22	5	6/10	121,062	6/9	93,789	615,639
The Rose	USA	E	20th Century Fox	8/15	6	1/1	5,549	1/1	4,390	59,282
Smokey And The Bandit II	USA	E	Universal	8/15	6	6/18	99,800	6/11	53,991	1,570,004
Tim	Aus	F	Films Mutuels	8/29	4	1/7	40,936	1/6	32,688	231,957
Willie And Phil	USA	E	20th Century Fox	8/16	6	1/1	13,122	2/2	13,554	106,637
Xanadu	USA	E	Universal	8/1	8	6/9	61,077	6/8	45,563	738,314

CineMag

Where the news counts